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The professional magazine for directors, teachers, students, and parents

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VOL. 31, No. 8

The School
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April, 1960

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J. Raymond Brandon of North Little Rock, Arkansas
Treasurer, American School Band Directors Association

"I am convinced that teaching music in the public schools can be the most exciting, inspirational, and rewarding vocation a person can pursue, and our school band program will continue to improve if enough dedicated teachers will hold to the standards and ideals of our predecessors and lead the way for others," says J. Raymond Brandon, Treasurer of the American School Band Directors Association, and Consultant in Instrumental Music of Public Schools, and Director Bands, Senior High School, 22nd & Main Streets, North Little Rock, Arkansas.

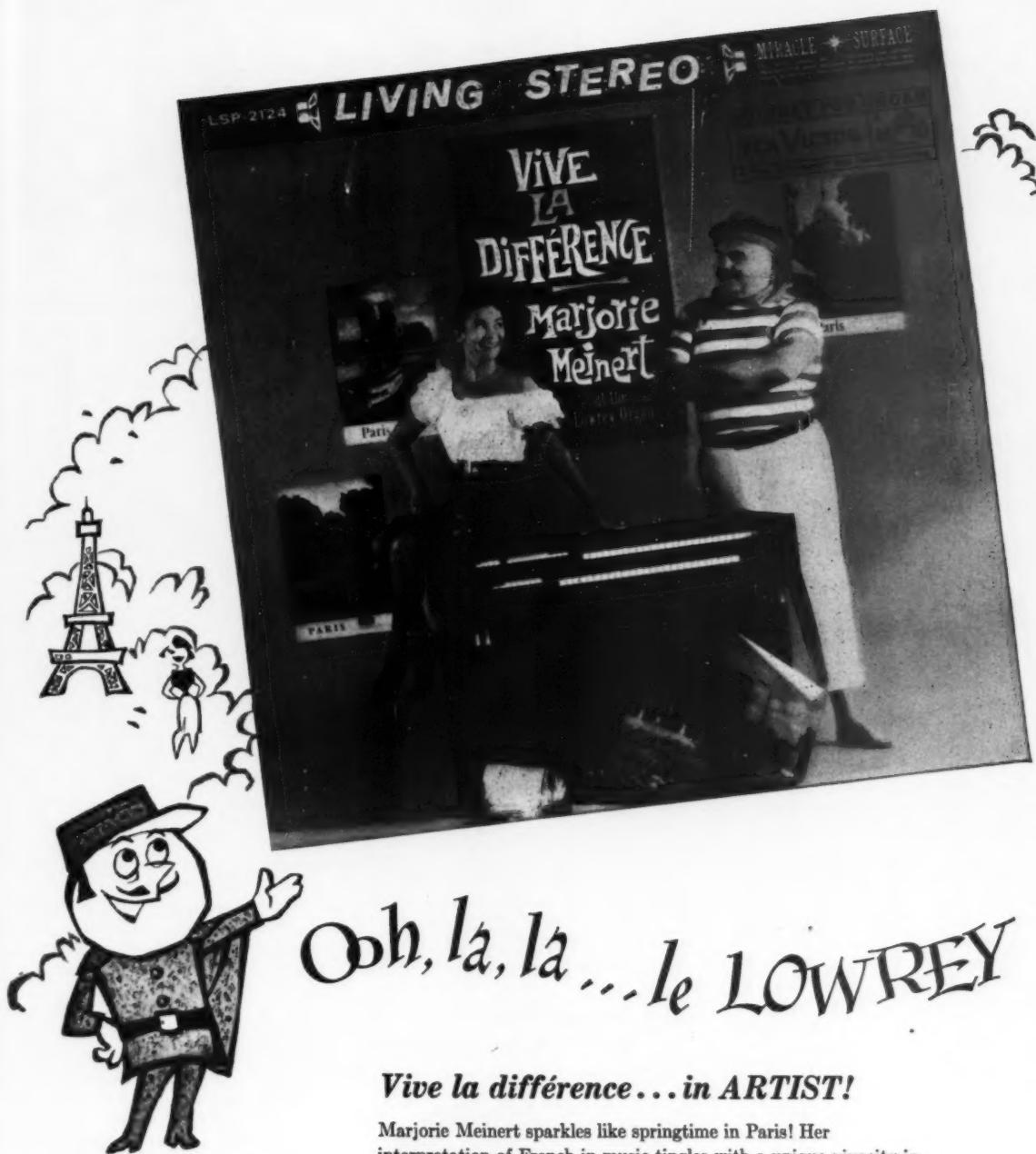
Mr. Brandon received his B.M. Degree at the VanderCook College of Music, and his M.A. Degree at Western State College. He has taken graduate work at Hendrix College, University of Arkansas, and the Lewis and Clark College at Portland, Oregon.

His teaching experience and accomplishments are varied and distinguished. He taught two years at Heber Springs, fifteen at Texarkana, and eleven at his present location, North Little Rock. All positions have been in Arkansas. At present he has one hundred sixty students enrolled in the Senior High School Band, which rehearses in the new \$130,000 music building which he played a major part in designing. The new building has twenty six rooms including three large rehearsal rooms. The fine choir also rehearses in this building. The instrumental program has grown from sixty to over seven hundred students in eleven years. There are five people on the music staff. His organizations have always received the highest ratings in competition.

Mr. Brandon has served as adjudicator, guest conductor, and clinician extensively throughout the southern and south western states at contests, festivals, and music camps. He is a past president of the Arkansas School Band and Orchestra Association, Editor of "The Director", official magazine of all Arkansas music organizations. He is a member of the fine Scimitar Shrine Band, a member of the Board of Stewards of the First Methodist Church, teaches a Sunday

(Turn to page 33)





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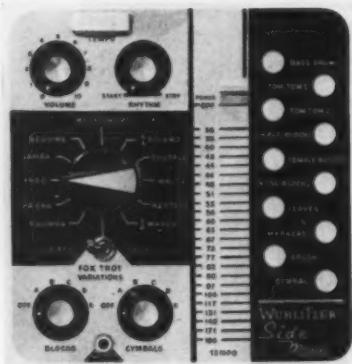
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A completely new approach to the design of Baritone cases has been revealed by the H. N. White Company, manufacturers of King and Cleveland band instruments. This new case has a streamlined contour on both sides. The balanced design gives a hand-

(Turn to page 33)

Rogers Introduces New Foot Pedal



Rogers Drums announces a new fully adjustable Swiv-o-Matic foot pedal.

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Other features include a specially designed new clamp that fastens permanently to the bass drum hoop and then to the pedal. This eliminates slipping and chewing of hoops. Built-in spurs prevent creeping of drums or pedal. The pedal folds up with a single step into the small compartment of the trap case. It assembles in seconds, again with a single step.

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For information, write Ben Strauss, Rogers Drums, 740 Bolivar Road, Cleveland 15, Ohio.

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The String Clearing House

By Dr. Angelo La Mariana, ASTA

Fine Arts Department, State University College of Education, Plattsburgh, N. Y.

The String Bass

The big brother of the string family, the *string bass* is a comparatively easy instrument to learn to play and strangely enough one that "pays off"

in a short time. Have you ever noticed the little swing combos (especially popular in high school and college circles) using bass players with comparatively little training? Many beginning (September) string class bass

Publishers should send all material for review direct to Dr. La Mariana.

students are able to play a New Year's club date. This is remarked mostly to imply that it is not too difficult an instrument to handle but of course, our principle reason for wanting to cultivate players is because there is a dearth of good bass players and orchestrally and symphonically speaking, this is a great pity; for the Bass fulfills its role as the very foundation of the orchestra. It is therefore up to us, as string teachers, to keep this in mind and try to bring about a desire to play the bass to our instrumental students by showing them both the importance and the dignity of the instrument and the fact that it is no more difficult to learn to play than any other of the string family — and perhaps simpler.

In our approach to teaching the bass, there are several avenues open. The manner of holding the instrument is important and as good a starting place as any. A — Stand with the left foot advanced a little to the front and to the side with the left knee against the back of the bass. The back edge of the bass rests against the left side of the abdomen. Then the bass is tilted somewhat toward the player and NOT straight up. The player leans over slightly until the neck of the bass is quite near the junction of the players' neck and shoulder. This method's main disadvantage is that the lower section of the bass is muted by the left leg. The bass is NOT secured firmly except with the use of the left hand. B — The other method is quite similar, with one exception. Stand with feet about one and a half feet apart (depending on height of player). Advance left foot a little to the front and to the side. The lower edge of the bass rests now against the inside of the left shin bone and cuts across the bottom of the knee cap. The side of the bass (ribs) rests against the left side of the abdomen. The bass is tilted towards the player. The player leans over slightly until the neck of the bass is quite near the junction of the players' neck and shoulder. Thus the bass is held securely so that the left hand is free.

Left Arm: The left elbow is fairly well out from the body and rather well forward. The hand, open like a fan, falls on the finger-board at right angles with the 1st finger pointing slightly upward and the 4th finger pointing downward. The left thumb rests against approximately the middle (or a little more to the players left)

(Turn to page 54)

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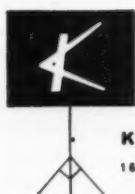
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Prelude and Fugue in F minor,
Houston Bright, Shawnee Press, FB
10.00, SB 12.00, 1960.

Dr. Bright is on the faculty of West Texas State College where he is director of choirs and the theory department. A well known choral composer, Dr. Bright has also contributed some outstanding works for band. (His *Marche de Concert* was reviewed here last year). The work is a lyric one in a contemporary style. The dissonance is logical and flavors the offering. The composer has a strong bent for contrapuntal writing; parallelism is another noticed trait. The Prelude is a powerful movement, tonally unified. Short scherzando sections forecast (in diminution) the Fugue. The Fugue is well written and contains the usual ingredients, episodes, stretto and the like. To write a fugue today is a challenge. The composer has succeeded here in his lyric treatment of the material. But for a few high notes in the cornet and one in the oboe, the ranges are comfortable. The challenge here is in balance; careful attention must be given to dynamics and precise playing. The music does not call for that "blasty" effect. Written in good taste it also demands sensitive performance. Here is a significant work for band; it is suitable for Class B bands up. Congrats to the publisher for a clean edition and a full score.

Renascence, H. Owen Reed, Mills,
FB 12.00, SB 16.00, 1959.

Dr. Reed, whose *Fiesta Mexicana* is already a standard part of the advanced band repertoire, is on the Michigan State University faculty. The work was commissioned by the University of Illinois Bands for the dedication of their new band building. The number five is a controlling agent here: the metre is predominantly 5/4, the main motive is characterized by the fifth, and many of the phrases are five bars in length. The work is slow and sustained in tempo; the opening motive in the trumpet permeates the music and appears in various forms and transformations. The powerful beginning soon gives way to the linear section in the woodwinds. The intensity soon develops again with particular attention given to the sixteenth figure from the second bar. The contemporary harmonic vocabulary includes sonorities built of fifths and fourths, fourths

(Turn to page 56)

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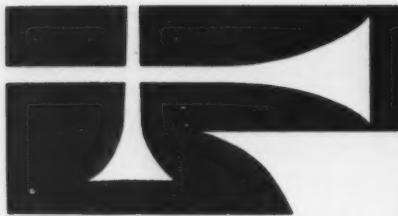
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Instrument Cleanliness

Brass instruments should be flushed with luke warm or cold water at least weekly. The accumulation within the tubing, if not flushed out, will change the playing characteristics of the instrument. The bore will become smaller, the instrument less accurate in pitch and less vibrant and responsive in tone quality. Methods for flushing brasses include placing the bell under a shower head with the water temperature carefully regulated, or by placing a rubber hose in the bell to "reverse flush" the instrument. Flush the instrument in "open" position and then each valve should be depressed separately for flushing. The use of hot water will spoil the lacquer finish and is to be avoided.

Stuck Mouthpiece Removal

Most stuck mouthpieces are caused by 1. leaving the mouthpiece in the instrument for a prolonged period of time during which a corrosive action can occur, 2. pounding the cup of the mouthpiece with the hand while the mouthpiece is in the lead pipe of the instrument, and 3. a dropped instrument which lands on the mouthpiece. Every school should acquire a mouthpiece puller. This is the most effective and least expensive means of handling the problem. NEVER TAKE PLIERS TO A STUCK MOUTHPIECE! The results are scarred mouthpieces, bent tubing and broken braces. It is often possible in the absence of a mouthpiece puller to take a leather (chime) mallet and by gently tapping the entire circumference of the mouthpiece, free it. This should be done with caution as the solder holding the bracings can be weakened and make a trip to the repair shop mandatory.

Stuck Tuning Slide Removal

Stuck slides are the result of carelessness and neglect. All slides should be lubricated with petroleum jelly or gun grease at least every two weeks. When a slide has stuck, use penetrating oil and let the treated slide sit for several hours. Then, using a rope in the crook of the slide and the ends secured in a vise or securely held by a second person, give a gentle tug in a direction keeping the slides parallel to the rope. If the slide does not become free, do not exert strong force. You may pull the crook and slides apart or

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Harry Pursell



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Lester Shade



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April, 1960

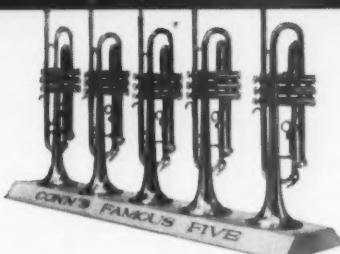
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Percussion Instructor, 3891 Broadmoor Drive, Littleton, Colorado

Reviews

CONCERTINO — Clifton Williams pub. by Summy-Birchard Co. price: \$12.00, FB/\$14.25, SB.

Commissioned by the Ludwig Drum Co., *Concertino*, is a composition written expressly for the percussion ensemble, with symphonic band accompaniment. Dedicated to Wm. F. Ludwig, Sr., this most worthy contribution to the small, but growing, list of musical literature for percussion ensemble, is indeed, a composition that will give your percussion players an excellent aesthetic experience, through performance. In addition, your band and audience will 'give mind' to the, all-too, usually forgotten, percussion section; thereby, enriching their appreciation of a percussion instrument's musical contribution, through the performer's art.

Written for not less than five players, a sextet, septet, or an octet could easily handle this composition. Instrumentation: (1) three tympani (one must be a pedal tym), (2) snare drum, (3) tenor drum/triangle, (4) four tom-toms, or substitute temple blocks, or use both, (5) one pair of crash/hand cymbals, and two suspended cymbals (one small & one large), (6) bass drum, (7) bells, and (8) tubular chimes. The concert key for the band is E_b Major. The time signatures include: 4/4, 12/8, & 2/2. Much use is made of the triplet in the top woodwind and brass parts. Grade: IV.

Innovations

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(Turn to page 59)

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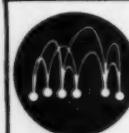


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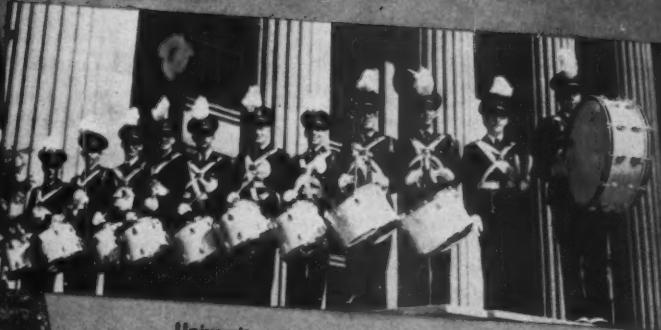


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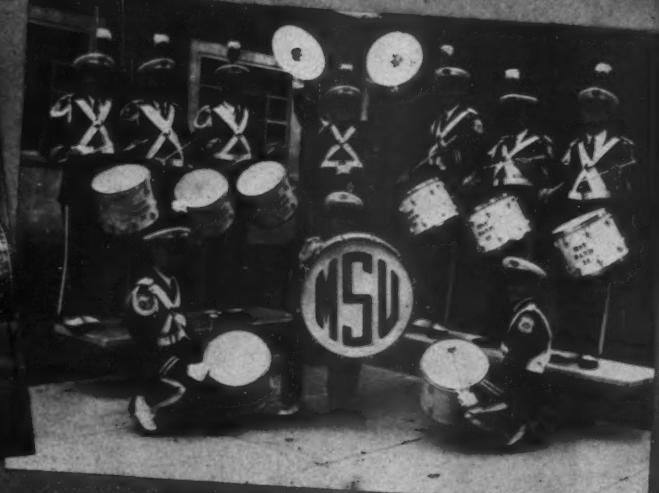
University of Michigan, Wm. D. Novelli, Director



Cornell University, William A. Campbell, Director



College Percussion Ensemble, Warren Benson,
Conductor



Michigan State University, Leonard Fiedler, Director

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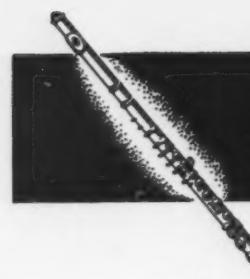
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April, 1960



Let Me Answer Your Flute Questions

By Mary Louise Poor

Flute Instructor, 427 North Second St., DeKalb, Illinois

Along with this month's column is a picture of my daughter Kerry Leigh, and her flute. Readers may be interested in knowing that the flute chosen for this young lady has the new rhodium finish.

Some manufacturers have recently been looking for a finish that would be more satisfactory than either silver plate or nickel plate. The silver plate has a tendency to tarnish easily and is subject to erosion from acid in the perspiration. Nickel plate, while it doesn't tarnish, does wear through also. Besides, it has been found that it is sometimes slippery for young people to handle.

The rhodium finish, on the other hand, has a much greater resistance to acids and is not slippery in the fingers of the young players. Its appearance is

Publishers should send all material for review direct to Mrs. Poor.

almost the same as the nickel plate, not the silver plate.

The cost of the rhodium finish is slightly higher than silver plate. The nickel finish costs the least.

As far as I know, there are at present only two flutes available with the rhodium finish. The flute my daughter has, was especially made for her by Kurt Gemeinhardt. It is equipped with the split E key, that he has developed. At the time we received this flute, they were not in regular production of the rhodium finish. They may be at this writing.

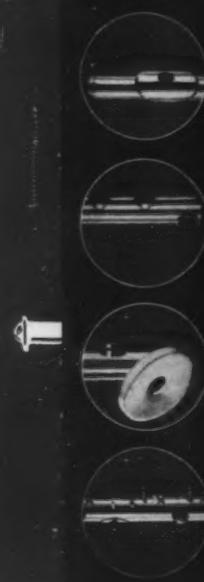
Another point that band directors should be interested in knowing about



This is Kerry Leigh Poor, 8 year old daughter of Mary Louise Poor, Editor of "Let Me Answer Your Flute Questions." Kerry Leigh is a 3rd grade student in the University School at DeKalb, Illinois. She shows promise of becoming a great flutist like her mother . . .
SM Editor.

my 8 year old daughter, is that she has adapted from a closed hole model to an open hole French model very quickly.
(Turn to page 62)

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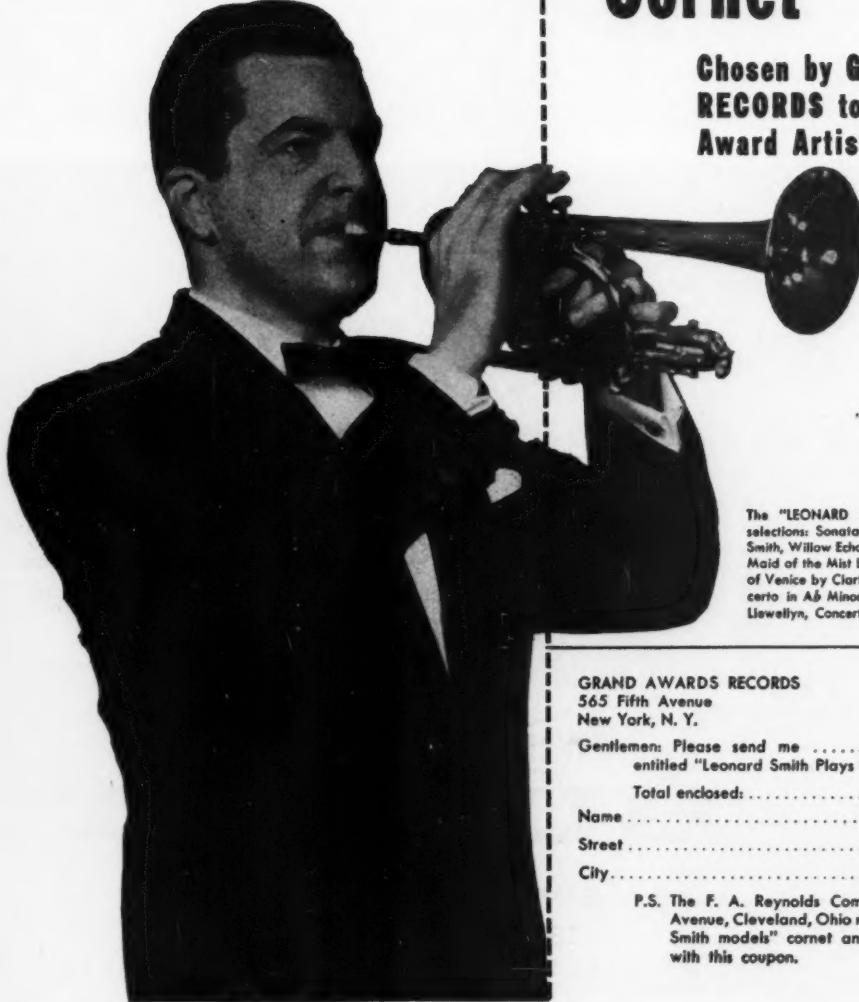
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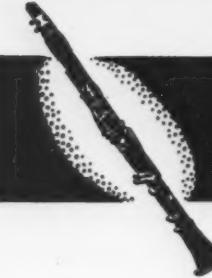
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The Clarinet Corner ...

By David Kaplan

P. O. Box 932, Bloomington, Indiana

Preliminary Report on the Selmer-Mazzeo Clarinet

Clarinetists are an interesting lot. There are those who stubbornly resist any change on the sole ground that such a change defies tradition. Others are only too willing to accept change simply because it is new. Both groups lack the objective quality in their decisions. Value judgments should be based on impartial, objective examinations; the investigation should be minute and involve a number of test cases and certainly much experimentation. To the credit of the profession, there are imaginative teachers who combine the rational quality with a high degree of sensitivity in their teaching.

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The Mazzeo System is available in three models. The *plain* is the standard model and looks very much like our ordinary 17-6. This model has only the B \flat mechanism. The *full* model includes, besides the B \flat innovation, the E \flat /B \flat and low E \flat mechanisms. A *modified* model has the aforementioned mechanisms minus the low E \flat key. This is only a superficial description, to be sure; at a later date a much more detailed account will be offered. For the purpose of our first investigation the *plain* model was employed.

The surprising fullness and clarity of the throat tone B \flat was naturally

the first factor noticed. The basic fingering for this note is: a-key (throat) plus the three ring keys and the F/C key of the right hand. Actually, there are many variants of this fingering for the a-key plus any one of the ring keys will produce the B \flat . In our experiments the fundamental fingering for the B \flat was by far the superior one. Once the players were used to the quality of the new B \flat , they were able to control it and fit it into the tonal scheme. Instead of a "lame-duck" B \flat , there was now a fairly decent tone. The full quality of the B \flat was more relative to notes immediately below and above.

Fingering was an obstacle only at the very beginning and in some speedy passages afterwards. Some of the players had thoroughly learned the "right-hand-down" technique (as seen in Baermann and other texts); this factor had to be offset by some deliberate training. At this stage it does not appear that the fingering factor will be a negative element.

The bell lacks the flare and metal rim of the traditional model; at first examination it resembles models of an earlier period, the Classical, perhaps.

Generally, the sound was vibrant in
(Turn to page 60)

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The RCA Victor disc is the first fruits of the Recording Guarantee Project of the American International Music Fund, an organization founded by Serge Koussevitzky in 1948. The present works have been selected for commercial recording by a jury composed of Nadia Boulanger, Carlos Chavez and Alfred Frankenstein. The choice is good, and both are enjoyable and interesting.

Easley Blackwood, studied with Messiaen and Hindemith, has given us an interesting symphony in the classical forms.

Alexei Haieff, born in Siberia in 1914 but in this country for twenty five years, gives us a symphony also without programmatic intent, freely modeled on classical forms.

Bach: *"Brandenburg Concertos" Numbers 1-3, Volume 1. The Netherlands Chamber Orchestra with Szymon Goldberg, conductor. One 12 inch LP EPIC disc #LC3604, \$4.98.*

Concerto No. 1 in F Major. Szymon Goldberg, violin; Haakon Stotijn, Ad Mater and Wim Knip, Oboes; Tom de Klerk, Bassoon; Jan Bos and Iman

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Soeteman, Horns. The first movement is full of life and vigor, its main feature being the relentless impetus of (Turn to page 64)

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Let's Talk Piano

By Mr. Marion S. Egbert

American Music Conference, 332 South Michigan Ave., Chicago, Illinois

Why I Have Turned to Group Instruction in Piano

By Norman Mehr

The guest article for this issue is by Mr. Norman Mehr, faculty member of the University of Southern California School of Music Preparatory Department, the Los Angeles City College Extended Day and of Pasadena City College Extended Day Schools. Because Mr. Mehr enjoys outstanding success in the teaching of group piano, I asked him to express his views regarding it. I have the pleasure of knowing him, and appreciate his dedicated feeling of responsibility to the child and to the adult to make life truly enriched through music study.

What do we want from our student's music lessons? What do we expect them to accomplish? What do we hope music will do for them? Certainly most of our students are not planning to become professional musicians or teachers.

What then? Why are they studying music? I think what we should hope for is that our students will find self expression and a permanent source of satisfaction in music. This must be our prime goal in music teaching and we must strive to develop an approach which will insure that music study will enrich the personal and social lives of all our students.

This is why I have turned to group instruction in piano. What is the greatest fun in music? It is sharing music with others. In every other instrument except piano, through bands, orchestras, and choruses, children are given this opportunity to share music with others. Why shouldn't piano students be given the same opportunity?

It is because I want my students to have the fun of music as a shared activity that I have turned to group instruction in piano. I do not want my pupils to have *lessons*. I want them to have *musical experiences* all the way. I want them to be excited about what they are doing. I want them to be motivated, I want them to use their music in both a personal and social way.

Yes, I want my students to have a great deal of satisfaction with music! What is music for if not to add more pleasure to life? Who are the people who accomplish the most in their fields

of work? Invariably they are the ones who are excited about what they are doing. No one can learn much about music if he is not excited about it.

Group instruction has this power to motivate and to excite interest in the average student who would be bored by the formalities of individual lessons. Group instruction is exciting to all, whether beginning or advanced, whether slow or fast.

Having taught both individual and group lessons, I know that group instruction does not hold a child back. A child can go as fast as his talent will allow if he is placed with others of like ability. I have had many opportunities to compare the progress of a child to whom I am giving individual instruction with a group I am teaching of comparable ability. In most cases, the group has gone further. They have learned more pieces. They know more about harmony and transposition.

I have some group students who play with authority, clear technique and musical interpretation. These have ability. Others with less ability do not play as well.

The same holds true of individual instruction, but with an important exception. Individual instruction because of its set-up must emphasize perfection of performance. Thus the child who is not particularly gifted is kept on a piece long past the span of interest in a futile attempt to achieve an excellence impossible for the student's ability. This leads to frustration on the

(Turn to page 49)



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**North Carolina Intercollegiate
Band — 1960**

On January 10, 1960, twelve North Carolina colleges joined together for the 1960 Intercollegiate Band Festival held at Concord, N.C., with Lee Chrisman of Boston University as Guest Conductor, and Sigurd M. Rascher as Saxophone Soloist. The 102 piece band played the following program:

Praise of Tears, Schubert. New World Symphony, Finale, Dvorak. Royce Hall Suite, William. Newfoundland Rhapsody, Cable. Saxophone solos: Concertine, Benson. Adagie and Samba, Whitney. Introduction and Scherze, Weed. Chester Overture, Schuman. March Tres de Febrero, Roncol.

Organized under the active direction of Robert A. Barnes, CBDNA State Chairman, and sponsored by the Kidd-Frix Music Company, Inc., Concord, N.C., the instrumentation was as follows:

Flutes-Piccolos	8
Oboes	2
Bassoons	4
E♭ Clarinet	1
1st B♭ Clarinets	6
2nd B♭ Clarinets	9
3rd B♭ Clarinets	10
Alto Clarinets	6
Bass Clarinets	6
Contrabass Clarinets	2
Alto Saxophones	3
Tenor Saxophones	2
Baritone Saxophones	2
String Basses	2
Solo & 1st Cornets	2
2nd Cornets	2
3rd Cornets	2
1st Trumpets	2
2nd Trumpets	2
French Horns	7
Trombones	6
Euphoniums	4
Tubas	6
Percussion	6

The participating schools and their directors are:

Appalachian State Teachers College, Boone, N.C., Charles L. Isley, Jr., Director of Bands.
Atlantic Christian College, Wilson, N.C., Darrel Harbaum, Director of Bands.
Brevard College, Brevard, N.C., M. T. Cousins, Director of Bands.
Catawba College, Salisbury, N.J. Marvin Wigginton, Director of Bands.
Davidson College, Davidson, N.C., Frank West, Director of Bands.
Duke University, Durham, N.C. Paul Bryan, Director of Bands.
East Carolina College, Greenville, N.C. Herbert Carter, Director of Bands.
High Point College, High Point, N.C., Lew Lewis, Director of Bands.
Lenoir Rhyne College, Hickory, N.C., Robin Gatwood, Director of Bands.

(Turn to page 31)



CBDNA PHOTO OF THE MONTH BAND STAND page salutes this month the University of Massachusetts and its Concert Band under the direction of Joseph Contino, Vice Chairman of the Eastern Division of CBDNA, and also Division Representative on the CBDNA Committee on Public Relations. Located at Amherst, Mass., "The U. of Massachusetts Concert Band is a select group of 45 instrumentalists from many departments of the University (Music, Engineering, Home Economics, Arts and Sciences, etc.) All players share in common, the desire to study and perform distinctive band music, a zeal many students bring with them from their own high school bands. Now in its 10th year under the baton of Professor Joseph Contino, the band has earned the plaudits of audience and critics alike for its versatile and well-disciplined musicianship wherever it performs — at its campus appearances and on tour throughout Massachusetts."

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DRUM MAJOR and TWIRLING WORKSHOP

By Floyd Zarbock

Drum Major and Twirling Adjudicator, 9918 Constance, Dallas 20, Texas

Announcements

1. The 9th Annual Great Southeastern Baton Twirling Clinic will be held at Inman, South Carolina, June 13-17. Write Harrison Elliott, Inman, South Carolina, for details.

2. Winners of the 1960 National Baton Twirling Association National Contest for girls, held January 30th and 31st in St. Paul, Minnesota:

Juniors (14 yrs. and under)

- Denzler, Trudy
Minneapolis, Minn.
- Matson, Judy
Minneapolis, Minn.
- Gill, Dorinda
Salem, Illinois
- Olmquist, Diane
Seattle, Wash.
- Comstock, Kathleen
Portland, Oregon

6. Farrar, Diane
Corpus Christi, Tex.

Seniors (15 yrs. and older)

- Delp, Judy
Slippery Rock, Pa.
- Hartshorn, Dorothy
Minneapolis, Minn.
- Daley, Marcy
Milwaukee, Wis.
- Reinholz, Beverly
Florissant, Mo.
- Beal, Lindalee
Ontario, Calif.
- Kruse, Sandra
So. Milwaukee, Wis.

Just a few months ago the New York police department made a big drive to eliminate youth gangs and youth warfare. Actually, law enforcement agencies are constantly striving to reduce juvenile delinquency in all



THE IRISH GUARDS . . . This many time winner Twirling Corps from the Lower Rio Grand Valley of Texas is being trained by 19 year old Griff O'Neil. The accompanying drum corps has two field, one tenor, one bass drum, and a pair of cymbals.



THE PIASA INDIANS . . . This is the hard working senior twirling corps from Alton, Illinois which is being trained by Norma Helwig. It carries four boys who play two field, one bass drum, and one pair of cymbals.

parts of the world but it is difficult to see their benefits when the local newspapers consistently "play-up" the murders and other undesirable activities of the youth.

Civic clubs and other organizations have also been very influential in eliminating juvenile delinquents. But there is one art which has been very influential in preparing youths for the future and this is music.

The music organizations have always provided the youth with unlimited opportunities for their abilities and consequently, as the statistics prove, delinquents today have not been musically inclined.

In addition to music, however, another youth organization which has been preparing youth for the future is baton twirling corps.

Baton twirling corps have been springing up all over the country and they seem to be doing everyone a great deal of good. These corps appear in parades, football half-time shows, and they also compete against each other for national honors.

In July, the 1960 national corps contest will be held in Milwaukee and corps from all over the country will be competing. To provide you with facts that prove these twirling corps help the youth and that they are good entertainers and competitors, we have asked the corps leaders of the two best corps of the 1959 national corps contest to tell you about their own corps.

Last year Norma Helwig's corps from Alton, Illinois placed second, and Griff O'Neil's corps from Alamo, Texas, placed first. It gives me a great deal of pleasure to introduce to you Norma Helwig and Griff O'Neil.

The Piasa Indians: by Norma Helwig

The Piasa Indian Senior Baton Drill Team is relatively new in the corps competition field. Organized in 1954 as an outlet for twirlers taking lessons to have a chance to perform in their own local community in parades, for charity institutions, old folks homes, etc. The corps was made up of interested twirlers of all sizes and ages. Since there were very few contests in the Southern Illinois area, a competition corps was out of the question. In August of 1955 the corps made a trip to the Chicagoland Music Festival. Although they did receive a good score sheet, they didn't place and felt that competition was too far out of their reach.

In October of 1956 they ventured to their first contest to place — Decatur, Illinois — placing second. From then

on it was an uphill grade. The corps was interested. The corps was divided into two groups, juniors and seniors, according to physical size, twirling ability, etc. The corps began to work hard with practice once a week. They were entering now any contest near that they could manage plus a few over night trips.

In June of 1958 we organized the Juniores Corps of the Indians. This group is composed of 10 year olds. Having three corps and keeping the senior corps as the top goal, we have feeder corps into the seniors. Conse-

quently, when they go into the Seniors, they have already had experience on the competition field, know marching and drilling, are familiar with corps work and know what to expect which saves many hours of training work. Although we try to take all our members into the Seniors from the Junior Corps, occasionally new members are taken in from my roll of private students. They learn the routine in private lessons before going to the corps and first fill in as substitutes. Members going up from the Junior corps

(Turn to page 58)

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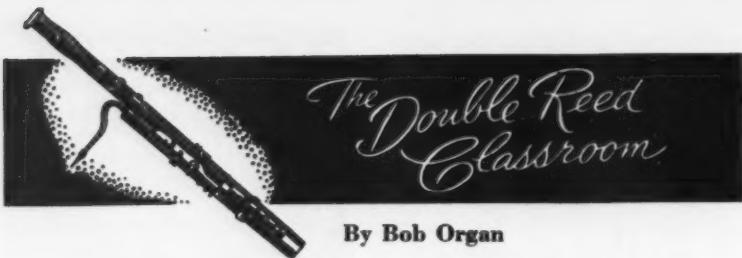
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By Bob Organ

Director, Bob Organ Studios, 842 South Franklin, Denver 2, Colorado

Choosing Materials for Our Practical Library

In answer to many inquiries — In giving listings for solo or ensembles materials, we try to include practical numbers with three essentials in mind — 1) melodious; 2) within the technical ability of the student; 3) within the musical ability of the student. Thus are included numbers of various grades of difficulty and various types of music. However, these listings are merely words on paper and it may be of value to explain the merits of such numbers in relation to the student choosing a number.

We can seldom go into detail about the possibilities of a number because of limited space but in this issue I would like to select two numbers of decidedly different form and musical

Publishers should send all material for review direct to Mr. Organ.

content for a brief discussion. Because, you my readers, are double-reed players I will select numbers for oboe with piano and also bassoon with piano, even though the technical difficulties of oboe and bassoon are not similar. "Even Song," Robert Organn, REBO MUSIC and "The Brook," Robert Organn, REBO MUSIC.

These two numbers are a contrast in style and mood. "Even Song," a short melodious number and "The Brook," a melodious but breath taking technical display of the instrument.

The qualified teacher usually prepares the student through studies for the solo that will be given as part of the lesson period. In this discussion we

will consider the student who has ambitions toward entering the spring festival and who may need to choose his own solo number or at least have a voice in such a choice. A teacher's choice is usually the wisest but the student's interest is also the main essential for good performance.

To merely make a choice because you liked the piece when someone else performed it will not be a good choice nor will it hold your interest as you work on the number. To hold your interest so as to make good progress, YOU must make a wise choice. This immediately brings us back to the essentials. Number one has been conquered when you enjoy the melodious sound of the number. Now we have technic and musical understanding to consider.

Let us analyze "Even Song" for oboe solo. The first few notes or tones set the type of solo, strictly a melodious type of Solo. (See Ex. I). The actual range of the number is displayed in example I. This solo is in the fundamental key of the oboe (key of D major) which comprises only fundamental finger holes. However, we have a few accidentals which are all very playable.

This number is very practical for the younger student. But the more advanced student will also find a challenge in phrasing, interpretation and style. Should you love melody, this piece requires a beautiful singing tone.

Farther on we find "Piu mosso" — lifting is the mood. "A tempo" returns to the original theme, example I, which brings us to the closing measures "Morendo," a short segment with an appealing close. (See Ex. II).

"Even Song" as a bassoon solo. In order to make it practical and challenging for the bassoonist the playing range is extended one octave wider than the oboe. This wider range necessitates more control of the instrument and thus is more practical as a solo for the more advanced bassoonist. (See Ex. IA — IB). In order to capture the appealing effect in the closing "Morendo" this short segment is also placed an octave higher in range. (See Ex. II A).

"The Brook" is a contrasting type of number which will require a technical facility and mastery of the instrument. Work spent on technical studies

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Even Song	(2 Ob with Piano)	Aydlette-Organn III	1.25	
The Brook	(Bn Solo with Clarinet Choir) (Alto Sax Solo with Cl Choir)	Organn III-IV	2.50	
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and flawless scales will be invaluable when performing "The Brook" with its ceaseless flowing and continuous journey. "Allegro," it is marked and "Allegro," it continues with its 16th notes and an occasional spot for a stolen breath. (See Ex. 111). The chromatic scale is a must. The playing range for oboe is two and one-third octaves. The Coda is a scale from the high range tone to the low range tone and return. A fitting climax for "The Brook" as in the distance it drops out of sight.

Unlike the "Even Song" which retains the same key signature for both double-reed instruments, you will note that "The Brook" is in the key of C major for oboe. In order to find the practical range for facility, the key signature for the bassoon solo will be found in the key of F major.

Compare examples 111 with example 111A and one will find "The Brook" more playable as written in the key of F major, for the bassoon; just as it is practical for the oboe in the key of C major. Should "The Brook" be written in the same key for both instruments, either way, one of the instruments would be placed in an extremely difficult position for good performance. Will have further comments on "The Brook" next issue. So long for now. See you next month?

The End

The Band Stand

(Continued from page 26)

North Carolina State College, Raleigh, N.C., Robert A. Barnes, Director of Bands.

University of North Carolina, Chapel Hill, N.C., Herbert Fred, Director of Bands.

Wake Forest College, Winston-Salem,

N.C., Emerson W. Head, Director of Bands.

The entire CBDNA membership congratulates North Carolina on this fine accomplishment.

Manuscripts Read at North Central CBDNA

This column has from its inception tried to bring attention to the fine original band manuscripts played by college bands. Although we do not have the results of the voting for numbers to represent the NC Division at the next National Conference, we can report the numbers performed on February 13, 1960 by the Indiana Univer-

sity Concert Band (Newell Long conducting) and Symphonic Band (Ronald Gregory conducting) at the NC Division CBDNA meeting. They were as follows:

1. Overture Franconia by Leon Karel
2. Short Symphony for Band by Frederick Breydert, Moderate; Andante Expressive; Allegro; Allegro
3. Sonata for Band by David Warren
4. Symphony No. 4 by Will Bettje, Adagio; Scherzo; Calme; Allegro con brio
5. Introduction and Allegro by Donald White

(Turn to page 37)

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By Walter A. Rodby

Director of Vocal Music, Homewood-Flossmoor High School, Flossmoor, Ill.

News and Views

We've got lots to report including news of the third number in the WALTER RODBY CHORAL SERIES and reviews of some new octavos for women's voices.

If you read our January epistle, you will remember our mentioning the scarcity of clever, tasty, choral novelties — the type that attracts the choral director with an affinity for the musical left field. In that column, we were happy to report that Plymouth Music, Inc. had issued two unusually singable octavos built around nonsense words. One of them was BAH-DEE-BAH-DOOM, subtitled "Sing Little Bird," arranged for SATB with optional flute parts. The other was DIG-A-DIG-A-DUM-DUM, a tuneful little polka subtitled, "Let's Sing for Fun," also SATB.

We are happy to report the third number is now available; and in many ways, it's the best of the three.

Since these are part of our own choral series and since we were responsible for selecting and editing them, we will be happy to send you a FREE COPY of this third issue (and also the other two, if you so request). Just write us and enclose a 4¢ stamp. We'll furnish the envelope.

Now here is the low-down on that third number:

DOO-BEE-DOO-BEE-DEE (*Don't Swat That Bee*) — SATB — with accompaniment; words and music by Gerry Myrow. Published by Plymouth Music, Inc., 2908 The Americas Bldg., Rockefeller Center, New York 20, N.Y. — 25¢

Despite the nutty title, this number (as well as the other two Myrow tunes reported last January) has lyrics that make a lot of sense. The first of the three, BAH-DEE-BAH-DOOM, tells of a little bird that's "singing for me"; while the second, DIG-A-DIG-A-DUM-DUM, explains that there's no better fun than everybody singing for the heck of it. The third one, DOO-BEE-DOO-BEE-DEE, makes lilting music from the philosophy that we shouldn't purposely harm any living thing.

Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

Gerry Myrow has a real knack for writing a catchy melody; and in this number, he puts music and words together in a tasty, easy-does-it arrangement that should make splendid programming for any mixed chorus.

Good "off beat" choral novelties are hard to find, and these three ought to make your singers happy and your audiences delighted.

New Issues for Women's Voices

1. JEHOVAH, HEAR OUR PRAYER — SSA — with accompaniment — by Ron Nelson. Octavo #5052, Published by Summy-Birchard, 1834 Ridge Ave., Evanston, Ill. — 35¢

Here is a new composition with a deeply religious quality so often missing in contemporary sacred music. The harmonies are not terribly dissonant nor are the parts rhythmically difficult to sing — a good high school girls chorus could perform this number with little or no difficulty. The piece develops an enormously effective climax and ends in a lovely *morendo*.

This is our idea of fine writing in the contemporary idiom. Get a copy and see for yourself.

2. GRETCHEN AT THE SPINNING-WHEEL — SSA — with accompaniment — by Franz Schubert, arranged by Frederick Davis. Octavo #833, Published by Lawson-Gould Music Publishers, 3 East 43 St., New York 17, N.Y. — 30¢

There's not a reason in the world why some of the great art songs should not be adapted for choral singing. Schubert himself arranged many of his solo songs for other musical combinations.

Die Grosse Alleluia, originally a solo, was adapted for women's voices; and any musical historian knows where Schubert got his material for the "Trout" Quintet.

GRETCHEN AT THE SPINNING-WHEEL is a natural for SSA adapta-

tion. It sings itself, and the translation makes sense. The piano part has not been changed, and this means you will need a good accompanist to do this number justice. Write publisher or this column for a free copy.

3. MAY YOU EVER, EVER PROSPER (*August, lebe, lebe König!*) from *Contata No. 207*, by J. S. Bach, arranged for women's voices by Clara Tillinghaust. Octavo #2-W 3575. Published by M. Witmark and Sons, 619 West 54 St., New York 19, N.Y. — 25¢

The festival contata No. 207, of which **MAY YOU EVER, EVER PROSPER** is the final grand chorus, was written for Augustus III, King Elector of Poland-Saxony, on his name-day celebration on August 3, 1734. A year before, Bach had applied for the position of court composer, and composing this contata was his way of winning friends and influencing the right people. It paid off, too, for in 1736 the royal family finally rewarded him with the title of "Hofkomponist."

An unusually good number for baccalaureate, commencement, or a dedication exercise. Easy, powerful, with top-notch arranging.

4. DEAREST SWALLOW (*Liebe Schwalbe*) — SSA — by Johannes Brahms, Opus 112, No. 6; transcribed and edited by Clara Tillinghaust. Published by M. Witmark and Sons, 619 West 54 St., New York 19, N.Y. Octavo #2-W 3578 — 22¢

The four **GYPSY SONGS**, Opus 112, Nos. 3 to 6, were composed in 1891 for vocal quartet and piano.

Throughout his life Brahms was attracted by the fascinating Hungarian rhythms and the alluring melodies of the gypsies. In the vocal quartets, he imitated the gypsy stringed instruments in the piano accompaniment.

THE SWALLOW sings about the little bird that flies "over the hill and hollow" to take a letter to "my love." There is a swing to this music that has universal appeal.

* * *

We would like to review several other new issues, but space (and time) permits only a listing. These numbers are also excellent concert material and will proudly grace any girl's chorus program. For a free copy, write the publisher directly and mention this column.

5. PRAISE BE TO GOD — SSA — with accompaniment by Christopher Le Fleming. Octavo #2546; published by Elkin and Co., London. Sold in U.S.A. by Galaxy Music Corp., 2121

Broadway, New York 23, N.Y.—25¢

6. PRAISE YE THE LORD ALL YE NATIONS — SSA — with accompaniment by Costa. Arranged and edited by Anna W. Cheston. Octavo #664; published by Mills Music Inc., 1619 Broadway, New York 19, N.Y.—20¢

7. CHAPPEL AND CO., INC. has issued a new batch of SSA choral selections from recent successful Broadway shows or movies. These are all 50¢ each, and free copies are probably not available. However, they are all Clay Warnick arrangements and well worth looking over. You get all the top tunes of one musical in one octavo, and that's a pretty good bargain. Here are the newer ones:
FLOWER DRUM SONG—SSA—#182
PORGY AND BESS—SSA
GIGI—SSA—#3268
CAN-CAN—SSA—#3267

NEXT MONTH: New books, collections, and an Easter poem.

W.R.

The End

They are Making

(Continued from page 4)

School Class of high school seniors, and sings in the Church Choir.

Though tremendously busy with his local and national responsibilities, he still finds time to enjoy his two favorite hobbies; woodworking and just plain working at home. He is justly proud of his wonderful family; his wife, Ruth; son Jerry, who is a senior at the University of Oklahoma on a four year scholarship, (majoring in Russian studies); and two daughters, Suzanne, four; and Lisa, two.

The SCHOOL MUSICIAN takes great pleasure in presenting J. Raymond Brandon, as a man who is truly devoting his life to the important work of "Making America Musical."

King Designs New Attractive Baritone Case

(Continued from page 6)

some appearance, makes it easier to stack and store the cases. It also assures easy carrying because the weight is balanced.

"Baritone cases have always been problem cases for players," said White Sales Manager Clem Frak in announcing the new design. "They were awkward looking and awkward carrying. By completely changing the position of the instrument in the case, our designers have come up with this new concept. We're confident this may be the new standard by which Baritone cases are judged."

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By Vivan H. Weber, ASBDA
Music Instructor
Cashton Public Schools, Cashton, Wisconsin

The idea of a combination Band-Orchestra-Chorus ensemble did not present itself in pop-up fashion like a "jack-in-the-box", but was rather the steady growth of interest and enthusiasm over a period of four or five years in and for instrumental music by our students. Supporting this healthy atmosphere was a tolerant and sympathetic attitude of school officials and public.

When the band of forty members finally (after four years) won the only First Division Award allowed from among eighteen Class C band entries at the 1951 District Festival, this interest and enthusiasm soared even higher. Foundation work in the wind instruments was begun in the summer months and carried on as a cadet band in September. There was a rapid turnover from the most inferior assortment of "tin" clarinets, soldered basses and other brasses furnished by the school to recognized superior brands; from a rehearsal room above a palpitating pump-house three blocks away from the school to one of modern design in the new school addition, with plenty of storage space, seven practice rooms, an office, a good sized band room leading to the auditorium stage, and the addition or replacement of such instruments as oboe, bassoons, tympani and a recording set-up.

During this period, the writer was training five or six ambitious band students on the violin, with an eye toward an orchestra. These grade students progressed rapidly enough to permit their playing at PTAs, church functions at the outlying parishes, as well as before their grade rooms. In two year's time, Cashton was represented as the only public school of thirty-eight in the district with string entries at the yearly Festival.

Rather than start a rank beginner

on cello or viola, I sought out the better band players to tackle these instruments, enrolling other players at the same time, but who would have more time to accomplish the urgent task. By adding the best wind players from the band to this small but energetic group of strings we were in business. The fact that we had a performing organization attracted other aspirants, even though the music was of an elementary nature and the performances of dubious quality. Strings were strange in this area, and the

the end of November. We have had a chorus and girls' glee club ever since. But, the majority of the chorus and all of the glee club are members of the band. They can sight-read the average High School choral works, due to the fundamentals they have learned in band and orchestra.

They have learned about intonation, rhythms, figures, intervals etc., four times a week in their instrumental units. Basically, a transference of learning. When they play they are *singing*, a virtue recognized by instrumental directors. At least the band and orchestra teaches them to sing independently, and perhaps in a different voice. Inline with this, the orchestra teaches the band members (winds) to play in, what is to them, *odd keys*; three and four sharps, etc. In this way the students get three times the amount of music they would experience in one group, and it would be three times as various. Finally, the chorus is an ideal situation for training the instrumentalist to listen and to be aware of "Ensemble Pitch".

The reader may be wondering why we do not have a teacher for each group, as well as a separate group, each distinct from the other. In the first place, the enrollment is too low; the number of musically inclined students has aimed at instrumental music, and the remainder haven't the time or inclination. We make them, (pardon, sell them) double up later on. There are 155 students in instrumental out of a 260 enrollment in the high school. And, alas, if this writer restricted our six best violin players to the orchestra, we would automatically lose the best lead players in the band, and vice versa. I will admit it requires long range planning to keep or to coerce twenty pupils to play two instruments but, look at the cohesive



Vivan H. Weber, ASBDA

audience was not too aware of the performers' deficiencies.

The other segment of the combination is the chorus. When I took this position thirteen years ago, the principal told me that the chorus met on Tuesdays at eleven-fifteen (it still does) but that interest was lacking, and that the majority of the singers, especially the boys, would fade out by

effect of such a set-up. Further, it would cost the school district at least five thousand dollars each for these specialists, and the three of us would be fighting to see who gets whom to play or sing for him.

The conductor and teacher of 150 instrumentalists and singers inevitably has a case history of each student for eight years where the grades and high school are combined in one building

such as we have here at Cashton. He learns the capabilities of each student as well as his deficiencies, personal and musical. Where there are no outside teachers to help him he must acquaint himself with every possible bit of information related to his work, either by special courses or by self-teaching, from the pronunciation of latin for chorus, and the intricate requirements for vocal production, to

selection of mouthpieces for winds and the alternate fingerings for those instruments. Further, he should be able to transpose at sight on his own instrument, all the parts in the band, and be able to spell the chords he hears the unit sounding. He should develop a keen harmonic sense, as well as one of rhythm and phrasing. He must be determined to expose his

(Turn to page 65)



The majority of all the Cashton, Wisconsin High School Band play in the Orchestra and sing in the choruses. Mr. Vivian H. Weber, ASBDA, conducts the band.



A large number of the members of the orchestra also play in the band and sing in the Chorus. It is truly a case of 3 in 1.



Most of the members of the outstanding high school choruses also play in the orchestra and band.

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When it comes to writing religious music —

Don't Be Afraid of It!

By Kenneth C. Donmoyer, Minister of Music
Central Presbyterian Church, Rochester, New York

There is a very definite need for the amateur and professional composer of today to compose religious music, both choral and instrumental, for services of worship and special occasions in our churches. That this *need* is great cannot be over-emphasized.

Why do we need contemporary religious music? We ought first to point out that music does not need to be *modern* to be contemporary. Contemporary merely means, "in existence at the same time." Thus, contemporary music can be flavored with sounds, techniques, and styles of any previously accepted period of harmonic writ-

ing. It is quite possible that *very modern* religious music could detract from an atmosphere of worship rather than aid in the fulfillment of the original purpose of worship.

Some of the anthem-type musical literature coming from music publishers of today is not good vocally, harmonically, musically, and text-wise. There are many directors of choruses and choirs who are quite content to have their groups perform "old-chestnuts" year after year. Our tastes in music are being revolutionized. The Art tastes of our society are changing. We are expected to help prepare every-

one to adjust to the expressions of all media of art as it is being created today.

Many choral directors who program contemporary music frequently hear complaints that the sound of this music is "odd, different, non-melodic, and as if each note were a mistake!" Remember, a choral score written and performed, for example, 30 or more years ago may have sounded quite different to the listeners upon first performance. Through years of repetition, we have come to like and appreciate many excellent examples of all facets of art.

To be creative — to give praise and thanks to God — to use one's talent for His glorification — these are basic desires of all human beings, regardless of the age in history in which they live their lives! Composing music for religious occasions is the ultimate in these elements.

One might understandably ask, "Why should I attempt to compose religious music?" Several reflective answers seem appropriate:

1. Composing music for religious occasions and churches not only fulfills a need, but it creates an expression of one's faith in God.

2. It offers our contemporary composers actual opportunities to have their works performed.

3. These composers can thus aid in the quality and improvement of choral and instrumental literature used in the churches of our time.

It is interesting to note that the Ford Foundation has recognized a similar need in the field of school music. They have challenged this need by offering grants to twelve (12) young American Composers who have accepted the position of *resident composer* for the city schools in which they have been assigned. (Might not some of our churches want to encourage this type of creativity in their own locale?)

Central Presbyterian Church of Rochester, New York, has very vividly



Emma Lou Deimer, outstanding composer and organist runs over an original organ composition. It was later presented at one of the morning church services.

explored the need for encouragement of our young composers to consider composing music for religious occasions and for our churches. In its annual *Religious Arts Festival* (entries for competition being encouraged for all of the arts) there is a division devoted entirely to choral music competition. The submitted works are reviewed by nationally known American Composers such as Dr. Howard Hanson, Director of the Eastman School of Music, and the winning scores are not only performed by the sixty-five (65) voice *Religious Arts Festival Choir* at a Spring Concert of Contemporary Choral Music, but are submitted to interested music publishers.

The 1960 *Religious Arts Festival* of Central Church will be held from April 28th through May 8th, with the choral music contest closing on March 1st, and the contemporary choral concert being rendered on May 8th.

Two works by two of the twelve *Ford Resident School Composers* of the United States will be featured on this year's choral concert. One anthem, "O Give Thanks to the Lord," was composed by Dr. Emma Lou Diemer, who is now resident composer for the Arlington, Virginia Schools. Richard Lane, resident composer of the Rochester, New York Public Schools, has scored a musical work for solo violin with soprano obligato and organ accompaniment. Many of the compositions being performed are still in the "manuscript stage," giving young composers the opportunity of having their creations performed.

To those now interested in composing music of a religious nature, it

might be well to make a few suggestions:

1. In selecting a text, use one which is less familiar; the very well-known ones are firmly established.

2. Write so that most of the dissonances are given to the organ or piano accompaniment. An average volunteer choral group will read contemporary music much more easily and enjoy performing it more when this is accomplished.

3. Mr. Thomas Canning of the Eastman School of Music Faculty suggests, "Begin with a traditional approach to choral writing and then work out from there."

Those of us who have worked with school choruses know how eager the students in those ensembles are to perform music of a religious spirit. Here, too, is an excellent opportunity for performance of contemporary religious choral works. It would be exciting to them and an extremely worthwhile project for you to compose for your own group and dedicate to them this kind of music which is to their liking.

BE NOT AFRAID to compose music in this idiom; have it performed. This IS a great need with a wonderful challenge.

The End

The Band Stand

(Continued from page 31)

6. Overture *Hilaritas* by Arthur Shephard

7. King Arthur Suite by Charles Burnham, Knights of the Round Table; School for Squires; Song of the Band; Tournament

First Performances by College Bands

(continued from November 1959 issue)

#126. Russell Baum — *Fantasia on an Irish Folk Tune "The Irish Girl"* — first performance, April 29, 1959, Cedar Falls, Iowa by the Iowa State Teachers College Chamber Band, the composer conducting, at the Second Annual Spring Music Festival of the Department of Music. Karl M. Holvik is Director of Bands.

#127. Peter DeLone — *Symphony for Band* (Lento non troppo, Allegro) — first performance, May 14, 1959, Pullman, Washington by the Washington State College Symphonic Band, Randall Spicer, Conductor.

Program note: "The first movement of Symphony for Band was written in



Kenneth Donmoyer, seated at piano, author of this article, is reviewing a religious composition with Clyde Everhart, City Choir Director, which was written by a Central Minister and Doctor, for use with his choir.



Jane Wakefield, soprano, performing an original solo in a morning church service.



Thomas Canning, Eastman School of Music Composer, at piano. (He is mentioned in the article with a direct quote). Standing is Dr. George Hill, Minister of Lake Hill Avenue Baptist Church. They are seen reviewing a commissioned religious work on a TV program for the Religious Arts Festival at Central Church.

December of 1958 for the WSC Band. The movement is based on the short theme of six notes which is heard in the opening of the slow movement. The style is Concerto Grosso where the entire ensemble is playing in contrast to frequent passages presented by groups of solo performers. Peter DeLone is on the faculty at Washington State. His compositions have been heard on several programs presented by the Music Department. Symphony for Band will be submitted to the University of Oregon for their workshop in contemporary music, May 28-29."

(to be continued in future issues)

The End

* * *

FISH TALE

Woman (cleaning fish at sink, to husband): "Why can't you be like the rest of the men? They never catch anything."

directors —

The Best Advice I Ever Had

By Karl L. King
Director of Fort Dodge Municipal Band
Fort Dodge, Iowa

Editor's Note . . . The wonderful life's story of Karl King, illustrious band director, composer, adjudicator, clinician, teacher, and lecturer, appeared in the December 1959 issue of THE SCHOOL MUSICIAN. It is titled, "The Story of Karl King" by Kenneth Berger . . . Forrest L. McAllister.

Previous writers on this subject have talked about "oral" advice so I think I will confine my remarks mostly to another type of advice. I refer to the kind of indirect advice one receives by EXAMPLE.

Not having too much formal schooling I had to learn from example, observation and imitation. I learned to conduct from watching good conductors. I learned the interpretation of standard works by listening to them as conducted by the best conductors. While I had some early instruction on brass instruments from a good teacher I think I learned as much from watching and listening to good performers as I did from actual lessons. I learned to arrange for band by studying the arrangements of all the music I could lay my hands upon, going over every part to see how those arrangers wrote for the various instruments.

In the matter of program building, audience re-action and public relations (quite necessary to one who has had to keep a tax-supported Municipal Band in existence for forty years) I learned much from some fine old time performers and good showmen with whom and for whom I worked in those days when I was definitely in show business.

All this leads me to believe that the best advice I ever received was by ex-

ample, but to profit from these things, several things are necessary; We have to observe, assimilate, retain and make use of this material.

Here are a few observations that I feel have influenced my life and work. I pass them on to you for any good you may get from them.

1. The pains-taking care, patience and long hours of hard work that all great musicians put into their work whether they were performers, conductors or composers.

2. The quiet dignity with which Mr. Sousa conducted his band.

3. The gracious dignity with which Herbert Clarke presented his solos (to say nothing of his exquisite taste and technic).

4. The fine interpretations that Arthur Pryor gave to all of the old "standard" compositions on the recordings he made with his band for the Victor Company long before microphones were invented. His interpretation of opera and symphonic literature was superior (in my opinion) to the interpretation given those same works by many of the symphony orchestra leaders of his time.

5. The observation that many fads come and go but the fundamentals of musical excellence remain unchanged.

6. Ego and aggressiveness are not sufficient for success unless accom-

panied by talent, and with talent, the first two items are not so necessary.

7. The remark of a very successful performer-showman of years ago who said "Audiences are the nicest people in the world" I agree with that 100 per cent, for they have been wonderful to me.

8. The firm opinion (after over a half-century as a professional band-man) that the public will always love bands as long as they play *BAND* music, keep their feet on the ground and don't venture too far into "Outer Space."

Visual Aid No. 8 Cover Photo

The CELLO . . . is a very important member of the string instrument family. It has often been referred to as the instrument that most nearly imitates the human voice. Since the advent of the smaller size cellos, manufactured by several major string instrument firms, students may now start to play as early as the third, fourth or fifth grade.

The young cellist on this month's cover is Karen Brockman, first chair cello player of the famous Joliet Grade School Orchestra which is under the general direction of Mr. Charles S. Peters, Supervisor of Music, Joliet Public Schools, Joliet, Illinois . . . The cover photograph is copyrighted by RICARDO STUDIOS, Joliet, Illinois.

It is at the All-Eastern Band and Instrumental Clinic —

Where School and Military Music Meet

As told to L. J. Cooley

On February 5 and 6, nearly 600 music educators, dealers, students, and military musicians crowded the halls of the United States Naval School of Music in Washington, D. C. for the 6th Annual All Eastern Band and Instrumental Clinic. Two action-packed days were spent in reading sessions, observing clinics on marching band and woodwinds, or in browsing through music materials and instrument displays.

The All Eastern Band and Instrumental Clinic is rapidly becoming recognized among musicians, dealers, and educators as one of the leading clinics presented annually for the information and inspiration of the music profession. It is unique in that it is the only event of its kind planned and executed by the military service and with all the skill and dispatch of a military maneuver.

The Clinic opened with welcomes by Lt. O. L. McMilland, USN, Officer in Charge of the U. S. Naval School of Music, and CDR J. D. McDonald, USNR, Head of the Music Branch of the Navy. The first reading

session was presented by the 49 piece School of Music Faculty Concert Band, under the direction of Lt. M. E. Ford, Assistant Officer in Charge, and Captain William E. Mobley, AGC, USA, Commanding Officer of the Army Element under instruction at the school. Two additional reading sessions were presented by selected student bands, providing guests with a comprehensive cross-section of music published in 1959. Upon registering, visitors were given a packet containing over 100 sample scores provided through the courtesy of 63 contributing publishers. A large clinic program booklet is also prepared and distributed annually by the staff of the school and contained, in addition to program notes on all new material played, articles by the guest clinicians and faculty members, and a listing of all United States publications for band in 1959.

Guest clinicians for this year's program included Sigurd Rascher, Don McCathren (an alumnus of the school) and A. R. Casavant whose Chattanooga High School Marching Band has earned him a reputation as a leading authority in this field. Ample opportunity was afforded guests to consult with faculty members on instrumental problems and to visit displays of new music, percussion equipment, and popular displays of unusual instruments owned by the school.

Highlighting the Clinic was a concert by the U. S. Navy Band, CDR Charles Brendler, USN, conductor. Sigurd Rascher was presented as soloist in the premier performance of Frank Erickson's "Concerto for Saxophone", written expressly for him. There could be no doubt of Mr. Rascher's popularity as a clinician the following day when he received a standing ovation in response to his presentation of the philosophical basis of music education.



Guest Clinicians — 1956 All Eastern Band and Instrumental Clinic. Left to Right — Frederick Fennell, guest conductor; Bill Sprague, narrator; CDR Charles Brendler, Leader, U. S. Navy Band; Don Gillis, guest conductor; LCDR J. D. McDonald, Officer in Charge, U. S. Naval School of Music . . . (Official Navy photo).

The first All Eastern Band and Instrumental Clinic, held in 1955, grew from an idea of CDR J. D. McDonald, at that time Officer in Charge of U. S. Naval School of Music and now head of over 1500 Navy musicians. CDR McDonald realized the value of a good relationship between school music and Navy music in furthering the purposes of both, and with the help of Lt. Johann H. Fultz and the School Staff, established the pattern followed in succeeding years. Guest clinicians in 1955 included Howard E. Akers, Joe Mullins, Hal Bergan, and Frank Schroeder. Guests were given the first of the traditional clinic program books — a volume of considerable proportions — which contained articles on nearly every phase of instrumental instruction. This book, completely rewritten each year, has been presented to guests at all Clinics and provides an encyclopedic library of information on methods and materials.

Attendance at the Clinic has grown
(Turn to page 65)



Guest Clinicians — 1958 All Eastern Band and Instrumental Clinic. Left to right — Paul Yoder, guest conductor; CDR Charles Brendler, Leader, U. S. Navy Band; Bernard Fitzgerald, guest conductor . . . (official Navy photo)

One of America's foremost pioneers in school band music has passed on—

John W. (Jack) Wainwright

(1889 - 1960)

By Lynn L. Sams
President, Buescher Band Instrument Company
Elkhart, Indiana

Jack Wainwright, one of the pioneers of school music, died Tuesday, January 5, 1960 at his home south of LaGrange, Indiana, following a coronary occlusion. He had suffered a similar attack on November 21 and was a patient in the LaGrange County (Indiana) Hospital until December 29. The Wainwright home adjoined the Purdue-Limberlost Camp, formerly the Wainwright Band and Orchestra Camp, founded by Jack in 1926.

He was born in 1889 at Lisbon, Ohio, one of a family of eleven musically gifted children of English parentage who had their own orchestras and vocal groups. In 1910 he went to Oberlin, Ohio, and immediately became interested in the Oberlin Band. His success with boys' bands came to the attention of Prof. Karl W. Gehrken, Head of the Public School Music Department at Oberlin Conservatory, who believed that Jack should become a public school music teacher. Prof. Gehrken persuaded him to enter Oberlin Academy in order to make up credits for admission to the Conservatory.

Keeping his job at a print shop in order to pay expenses, Jack continued to work his way with boys' bands, graduating from Oberlin Academy in 1914. That year he took the Oberlin Boys' Band on a successful tour to New York and Philadelphia, also playing at the White House for President Wilson. He then entered Oberlin Conservatory, at the same time teaching instrumental music classes for the courses he was taking, becoming assistant professor of woodwinds there. He also opened a private studio in Oberlin and directed bands in Elyria, Lorain, Wellington, Berlin Heights and other Ohio towns. In 1917 he joined the Naval Reserve

Band at Cleveland, becoming assistant director, taking the band on tour in connection with Liberty Bond drives. While on such a tour he visited Fos-

low cost. He also opened a studio in Fostoria for the training of teachers whom he sent to nearby towns on a similar plan.

Band contests of national scope, although unofficially sponsored by educator groups, were held in Fostoria in the very early 20's, and in Chicago. The Fostoria School Band under Jack's direction won these contests. During his tenure in Fostoria, he was appointed to organize an All-Ohio Boys' Band, featured annually at the State Fair, including 300 boys representing every county, from 1924 to 1932. Practically every boy in that 300-piece band was auditioned by him. During that same time he was director of the Ohio National Guard Band, stationed at Camp Perry.

In 1926 Jack bought Indiana property and began another pioneering project in music education, the Wainwright Band and Orchestra Camp. Gathering his faculty from among noted instrumentalists and artists, the camp attracted some 250 students in intensive summer courses. Students at the camp later won scholarships at various colleges and universities.

Leaving Ohio in 1930 Jack joined the music department at Shortridge High School, Indianapolis, then later to South Side High School, Fort Wayne, Indiana, where he was in charge of the music department until 1944 at which time he retired.

In 1943 Jack and his wife, Jeanette, deeded the camp property and a large library of music to Purdue University. One of the main buildings, the Wainwright Lodge, was named in honor of Mrs. Wainwright, the former Jeanette Streeter, whom Jack met and married while they were both students at Ober-

John W. (Jack) Wainwright

(1889 - 1960)

toria, Ohio, where he met School Superintendent Fred Warren. Jack outlined a plan he had in mind for introducing instrumental music in the public school systems after the war. At that time instrumental music as part of the regular classtime curriculum was somewhat unheard of.

Jack came to Fostoria in 1919 and began an early-day program for the development of bands and orchestras. He provided instruments and instruction for grade and high school pupils, and with the cooperation of band instrument manufacturers, enabled youngsters to take up music at very

(Turn to page 65)



OHIO STATE



"You can't beat our Gretsch drum section for color and excitement," say band director Jack O. Evans and his assistant "Chuck" Spohn. "In tone and looks—Gretsch drums set a real snappy pace."

THE "BIG DRUMS ON CAMPUS" ARE GRETSCH

PENN STATE



"At game time 'that great Gretsch sound' sets the whole band going," says Jim Dunlop, conductor of Penn State's famous Blue Band.

"Our Gretsch drums look terrific too."



Check the reasons why top college and high school bands choose Gretsch drums: exciting Gretsch drum tone...spectacular colors (order your own school colors in polished lacquer,

Gretsch Sparkle or Pearl finishes) ...Gretsch exclusive molded plywood shells, guaranteed perfect round for the life of the drum. All metal parts Chrome Plated at no extra cost.

Brilliant-sounding K. ZILDJIAN cymbals are the choice at Ohio and Penn State, too. Round out your percussion section with these world-renowned, Turkish-made cymbals... genuine only if you find the big "K" right on the cymbal. An exclusive Gretsch import.

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AMERICAN SCHOOL BAND Directors Association

ASBDA SETS SIGHTS FOR SAN ANTONIO CONVENTION

August 18-21, 1960

By Arthur H. Brandenburg
ASBDA Editor
Elizabeth, New Jersey

San Antonio, Texas, the "Alamo City" has a great deal to offer as a convention city. Its first rate hotel and motel accommodations, its unusual historical sites, its splendid opportunities for swimming and relaxation, as well as its nearness to Mexico, our American neighbor, compel thousands of summertime visitors to choose it for a part of a "real vacation." The Alamo, once the Mission San Antonio de Valera, ranks first as the predominating attraction of historical interests in San Antonio. Every American who step over its threshold will realize the tremendous sacrifice of courage and life itself that identifies this edifice as one of America's great shrines. The other early missions, the museums, the attractive zoo, the several military bases in the area all point to the importance of San Antonio's place in our country's lifestream.

The Conrad Hilton Hotel, Convention Headquarters, and the adjacent Hilton Inn are well equipped to handle all convention needs. They offer air-conditioned rooms, each with television, swimming pools with controlled temperature, family rates with no charge for children under 14, and other special features for travelers.

ASBDA's 8th convention is in the capable hands of President Everett L. Roberts (Florida), Robert W. Dean (Iowa), and Earl "Pat" Arzers (Texas) with the latter serving as local convention chairman and Thomas C. Fielder of the host city as co-chairman. Professional improvement features will be scheduled over the four-day program and will include the performance of prize-winning bands from Texas high schools and in addition a concert by the Lackland Air Force Band of the West under the

direction of Major Samuel Kurtz. The bands scheduled at this early date include: Texas City High School Band, Robert Renfroe, Conductor; Harlingen, Texas High School Band, Joseph L. Frank, Conductor; Alamo Junior School Band, Thomas C. Fielder, Conductor; and Alamo Heights High School Band, Earl Pat Arzers, Conductor. Also a Brass Ensemble from the University of Texas Band under conductorship of Frank Elsass will perform.

Renowned clinicians will be contacted to perform and discuss, giving attention to the actual teaching meth-

and Dale C. Harris (Michigan) serve as committeemen on this project.

The second committee's work to be brought into major focus at the August convention is the one handling "The Effects of the Accelerated Instructional Program, Mathematics and Science, in the School Band Program." The President is naming his committee on this important work. Other ASBDA committees for 1960 released from the President's office are:

I ASBDA Research Committee

Dale C. Harris — General Chairman (Michigan)

A. Budgets, Physical Facilities and Salaries — J. H. Rennick, Chairman — (Mississippi)

B. Room Design, Construction and Equipment — Warren Felts (Illinois) — William McIlroy (Penn.), Co-Chairman

C. Instrumental Class Schedules — Walter Sells, Chairman (Ohio)

D. Visual Aids and Recordings — Arnold Berndt, Chairman (Michigan)

E. Curriculum Study — Robert Andrus, Chairman (Minnesota)

F. Exchange of Programs and Concerts — Lynn Huffman, Chairman (Illinois)

G. New Band Scores and Manuscripts — Robert Dillon Chairman (Oklahoma)

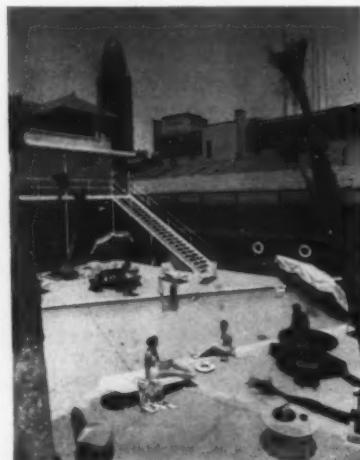
H. Drop Outs in School Band Membership — Herbert Rehfeldt, Chairman (Wisconsin)

I. Individual Instrumental Methods — Arthur H. Brandenburg, Chairman (New Jersey) and Roy Lyman (Montana) Co-Chairman

J. Solo and Ensemble Materials — Robert W. Dean, Chairman (Iowa)

II Acoustical Research Committee

Earl Pat Arzers, Chairman (Texas); Dale C. Harris (Michigan); Emil Puf-fenberger (Ohio); Ed Kehn (Colorado); Warren Felts (Illinois).



For you members who choose to stay in this Hilton Hotel, you and your family will enjoy this pool atop the roof. Interesting, isn't it?

ods employed for instruction on various individual instruments.

President Roberts has indicated that two committees whose work pertains to "Improvement of School Bands" will be singled out for major attention at the next convention. Implementing the report of the committee on "Standardization of Instrumentation" for bands is one area that will be so stressed. Milton Trexel (Iowa) is chairman and Mac Carr (Michigan)

III Adult Participation

Committee

Arthur H. Brandenburg, Chairman (New Jersey); Eugene Beeman (Florida); John F. Pylman, Jr. (New Mexico); John Gottschalk (Calif.); Seymour Okun (Mich.).

IV National Membership

Committee

Walter E. Lake, Chairman (Iowa) (One-Year Term)

North Central

Herbert Rehfeldt, (Wisconsin)

North West

James M. Tibbs (Montana)

South West

Robert C. Davidson (Texas)

North East

Don Chadderdon (N.Y.)

South East

Robert O. Klepfer (N.C.)

South Central

Ralph Hale (Tenn.)

(Two-Year Term)

North Central

Donald W. McCabe (S.D.)

North West

Dana L. Cleveland (Wash.)

South West

Gordon Lowe (Calif.)

North East

William J. McIlroy (Pa.)

South East

Charles Quarmby (Florida)

South Central

Richard McCluggage (La.)

At Large

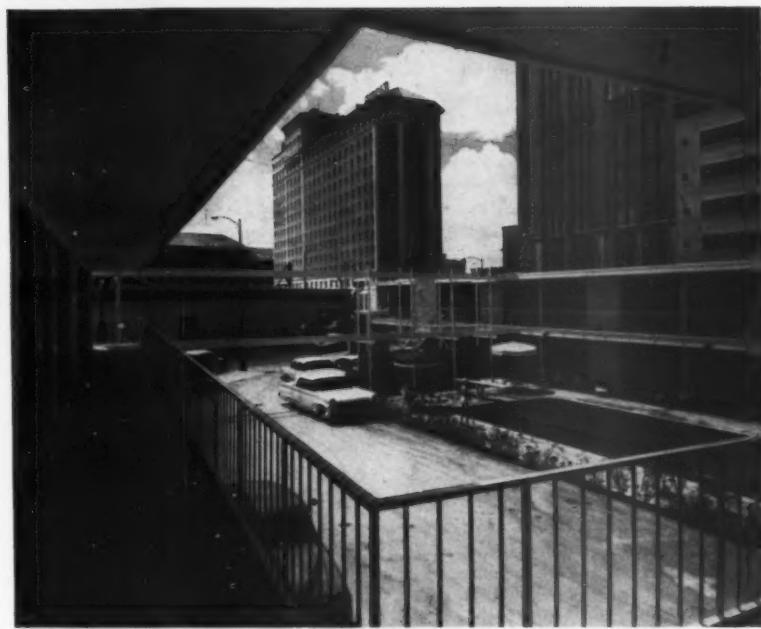
Seymour Okun (Michigan)

H. L. Lidstrom (Minn.)

Ed Kehn (Colorado)



One of San Antonio's greatest charms is the picturesque river which flows through the very heart of the business district. ASBDA members and family will delight in taking the little boat trips available.



Would you like to be just a stones throw away from the HQS? Then the Hilton Inn is the place for you. Look at that pool! It's free to guests who stay there. Better make reservations for you and the family early. Notice the Hotel in the background. It's your HQS. for the ASBDA convention.

V National Convention Sites

Committee

Earl Erickson, Chairman (Minn.)
Paul Enix (Okla.)
Charles Ruddick (Ohio)
C. B. Nesler (Ill.)
William M. Johnson (Wash.)
James Clark (La.)
Victor Zajec (Miss.)
Ralph Atkinson (Ariz.)
Arlie Richardson (Calif.)
Sidney Berg (Va.)

VI Attendance Review Board

Ed Kehn, Chairman (Colo.)
Bardwell Donaldson (Fla.)
William J. McIlroy (Pa.)
(Stand in Members)
Kenneth L. Farrell (Calif.)
Robert L. Maddox (Texas)
Sidney Berg (Va.)

VII Associate Membership

Chairman

Fred N. Wiest (Mich.)

VII National Organizing

Committee

Mac E. Carr, Chairman (Mich.)
Don Chadderdon (N.Y.)
Victor Zajec (Miss.)
Eldon Rosegart (Mich.)
Roy Lyman (Montana)
William Kelly (Tenn.)

Carl Schwuchow (Ala.)
Henry Mayer (W. Va.)
Don Verne Joseph (Mo.)
Philip Waron (N.J.)
Dana Cleveland (Wash.)
Philip Fuller (Va.)
(Miss) Lorraine Johnson (Idaho)
Gordon Lowe (Calif.)
Richard C. George (Del.)
Robert R. Jenkins (Ga.)
Richard McCluggage (La.)
Alexander Carson (Neb.)
Darryl S. Winters (Nev.)
Stanley Siebenthal (N. Mex.)
James Pritchard (S.C.)
Richard Jensen (Wyo.)
Richard Strange (Kansas)

IX Editor ASBDA Section

School Musician

Arthur H. Brandenburg (N.J.)

(Continued on next page)

Make Your Reservations Early

All ASBDA members are urged to make their Hotel reservations early for the 1960 convention, August 18 through 21. Write to: Mr. Thomas Powell, Manager, Hilton Hotel, San Antonio, Texas. All rooms Air Conditioned. Reasonable rates. Plenty of free parking.

Do you have YOUR band picture in the ASBDA files?

(Continued from previous page)

X Convention Planning Committee

Everett L. Roberts, Chairman (Fla.); Robert W. Dean (Iowa); Earl Pat Arser (Texas).

XI Budget Committee

Seymour Okun, Chairman (Mich.); Stanley Shoemaker (Mich.) and Francis Menichetti (Ohio).

XII Public Relations Committee

Emil Puffenberger, Chairman (Ohio); Fred N. Wiest (Mich.) and Ernest McMillan (Wis.).

XIII Location of Archives

Everett L. Roberts, Chairman (Fla.); Emil Puffenberger (Ohio) and Earl Pat Arser (Texas).

XIV Minimum Standards of Advertising

Philip Fuller, Chairman (Va.); Sidney Berg (Va.) and John Farinacci (Ohio).

XV Audit Committee

Arnold Berndt, Chairman (Mich.); Richard Snook (Mich.) and John Gerard (Mich.).

XVI Revision of ASBDA

Philosophy

Dale C. Harris, Chairman (Mich.); Arthur H. Brandenburg (N.J.); Earl Pat Arser (Texas); Robert W. Dean (Iowa).

The Planning Committee has arranged for two features that no ASBDA members and families will want to miss during this "vacation time" convention. A "Barbecue" evening is to be held at the famous Spanish village in San Antonio called "La Villita" (pronounced Lah-Vee-Yee-Tah). This party will be replete with all the coloring and atmosphere of a real fiesta. Entertainment will include a Mexican band, Mexican dancers and other entertainment.

On the last day of the convention, a trip across the border into Mexico has been planned. Buses will take those interested on a worthwhile scenic jaunt into the land of our southern neighbor and on such a trip, another opportunity for cementing former friendships will certainly ensue.

It is not too early for ASBDA members and their families to make tentative hotel or motel arrangements for

the San Antonio convention. Reservations at the Hilton Hotel or Inn will be handled by Tom L. Powell, General Manager or Gerald Jacobs, Assistant Manager.

Listed below are the special hotel rates for ASBDA members and their families:

Hilton Hotel

Single -	\$ 6.00
Double Rooms (one bed) -	8.50
Double Rooms (twin beds) -	10.00
Two Room Suites (sleep 1-4) -	22.00
Three Room Suites (sleep 1-6)	31.00

Hilton Inn

Studio Twin Bedroom (single)	10.00
Studio Twin Bedroom (double)	13.00

HILTON HOTEL FAMILY PLAN:

Children under fourteen (14) years of age, no charge provided they occupy same room with parents. It is understood that when the family is large enough to require more than one room the above double rates (8.50 and 10.00) will apply.

We can be sure that a special program of activities for the wives of ASBDA members will be well handled by Mrs. Pat Arser who is hostess-chairman of this part of the convention.

On the evening of the Banquet, special dining facilities and entertainment for the children will be offered.

The next issue will set forth the complete convention schedule mentioning the clinicians selected.

All in all, San Antonio is leaving no stone unturned to make this one of the best and biggest conventions in ASBDA history. Such expert planning under the local chairmanship of Past President Earl Pat Arser deserves the biggest attendance of our membership.

On to the "Alamo" City!

Arthur H. Brandenburg
Editor

Editorial Omission

The editor of these ASBDA columns sincerely expresses herewith apologies for having omitted in reportorial work pertaining to the Rochester Convention the splendid performance and contribution of the Luther College Concert Band, under the direction of Weston H. Noble. The concert given by this group on Sunday evening, December 27th was not only a fine example of program building but the selections offered gave the visiting band directors a taste of superb music expertly played and rarely heard in college circles.

Witness the order performed:

Fanfare for the Common Man—Copland

Jubilation Overture—Ward

Galant Boulevardier March—Cacavas

Introduction and Samba—Whitney

(Eugene Rousseau, Saxophone Soloist)

When Jesus Wept—Schuman

Persistence of Memory (Passion in Paint)—Rene

Safari—(Played by Ten Flutes)—Walters

March of the Parachutists—Leeman
Manzoni Requiem — Mollenhauer — Verdi

Mr. Noble, who holds the position of Associate Professor and is also chairman of the Department of Music at Luther College, can take pride in the extensive influence for good that this college is spreading in music education in its area.

ASBDA is indeed fortunate in being able to utilize outstanding college and university bands, such as the above, on its annual convention programs.

The End

Tarpley and Tremblay To Lecture In Spanish On U. S. Music in So. America



Joseph Tarpley, pianist and associate Dean of Music; and Laurence Tremblay, clarinetist, and assistant Professor of Music Education (both of University of Miami), discuss fine points of lectures they will give in Spanish during their South American tour this summer.

Two University of Miami professors will tour South America next June, and August for the Department of State. They are Associate Dean of Music, Joseph Tarpley, and Laurence Tremblay, assistant professor of clarinet and music education.

They will lecture on music in the schools of the United States and give

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PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan
National Executive Secretary
2019 Bradford Drive
Arlington, Texas

Since the last column was written your National Secretary has been rather busily engaged in preparing for the installation of two new chapters to take place within the first few days of March. It is hoped that a full and profitable report can be made concerning the establishment of these two chapters in the next column.

The Lambda Chapter (Missouri) reports that their annual meeting was held January 7, during the St. Louis NMEA. Four new members were initiated during their meeting. They are Keith Collins, Sikeston, Mo.; Herbert Duncan, St. Louis, Mo.; Frank Fendorf, Chillicothe, Mo.; and Bill Tetley, Rolla, Mo.

The Alpha Chapter of our Fraternity held its annual meeting during the Texas Music Educators Association Convention-Clinic in Austin, Texas, February 4, 5, and 6. The Alpha Chapter meeting is held periodically during the three days session. Actually, the meeting is opened at the beginning and is officially closed at the end of the convention with recesses declared after each session. The sessions this year were a Board of Directors Meeting, Thursday night, the general business meeting Friday night, and the installation dinner Saturday evening. After the entire convention and meeting is declared officially closed a smoker type reception is given the new members. The newly installed members are: Charles H. Vick, Grand Prairie, Texas; Sam M. Watson, Spearman, Tex.; Ross Capshaw, El Paso, Tex.; Vincent R. DiNino, Austin, Tex.; Phillip G. Baker, Lufkin, Tex.

By the time this column appears in the magazine, each of you should keep a sharp lookout for the National Ballot. It will be due around April 15, 1960.

The National Office would like to urge the local Chapters to enforce the following interpretation to active membership in our Fraternity as cited in our Constitution:

ACTIVE MEMBERS WHO ARE TO REMAIN MEMBERS OF THE FRATERNITY must attend at least every other annual business meeting or present in writing, prior to the meeting to be missed, a statement through the Secretary to the Board of Directors, justifying the absence.

ACTIVE MEMBERS WHO ARE TO REMAIN MEMBERS OF THE FRATERNITY may not be more than one year delinquent in payment of dues. Members who do not pay their dues in full by the second business meeting from the date of the previous payment of their dues will be dropped from the Chapter roster. Unity in enforcement of this interpretation will strengthen our Fraternity in its many Chapters.

Send all official correspondence to:

**Jack H. Mahan, Executive Secretary
2019 Bradford Drive
Arlington, Texas**

Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

At the time this column is being written everywhere one looks there is snow — beautiful, white, clean and blinding snow. We would wonder what attire nature will be wearing when this appears in print come next spring!

There is some new music on our desk to be reviewed so let's at it:

"Enjoying The Organ" — group of fourteen semi-classics in simplified form, arranged by Albert DeVito with suggested registration "for all organs"; (the registration for Hammonds is fairly complete) the contents of this book

are standards we all love and the script is most readable. \$1.00 — and the publisher is ProArt.

From G. Schirmer, publisher, two booklets:

"Choral Tune Prelude" written by John Leo Lewis, for organ, and with pipe and Hammond registration. Price 75¢.

"Four Miniatures For Organ" written for organ by Eric H. Thiman — no registration. Price \$1.50.

Neither of the above are for the beginner.

And lastly from Ricordi, publisher two "works":

"Fantasia" opus 74 — written by Paul Creston for organ with complete registration for pipe organ, this title page contains the impressive quote "Commissioned by Cleveland Chapter, American Guild of Organists for their 50th Anniversary." \$1.75.

"Suite" opus 70 — also written for organ by Paul Creston with complete pipe organ registration. \$2.00.

It is my duty, so called, to report on the "easy" or "difficult" music category these publications fall into — or between — may I report that it is my pleasure to receive music from Ricordi and rather than say their publications to date are "far from easy" I'd rather, and much more truthfully, say they are definitely a "challenge." The music I have received from these publishers so far is classical in my conception of its purest sense.

So, all of our music this month happens to fall into the classical and semi-classical side of the musical collection. Also, a bit of all kinds of music is good for every musician. The majority of organists today, of course, are the home variety; but even here a little bit of all kinds of music make for variety. It's the old saying in action "all work and no play makes Jack a dull boy" or "all play and no work makes Jack an equally dull boy" — the dull part is that with all work — who wants to work *all* the time — and all play — you do run out of things to play quite often. It's just monotonous to stay in a rut and the rut gets deeper the longer you stay in it; so mix up the music, too and have fun. It'll last longer.

HAPPY PRACTICING!

The End

Please mention the advertisers in THE SCHOOL MUSICIAN when you visit your music dealers



National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana
THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

The Art of Selecting a Band Concert Program

By Adam Lesinsky

To select a band concert program is just as much of an art as it is to play it artistically. Appropriateness of the music for the occasion, balance, suitability for the band, value of the program to both participant and the audience are some of the things a director must consider before he makes up his program.

Before we go into the details of selecting a program let us review modern trends in band music. The present tendency is to play music originally written for band. I have no criticism of this idea. Contemporary composers should be given a hearing or there would be no incentive to write music for the band. What I do object to is the tendency to completely ignore transcriptions of the works of the masters and thus rob our younger generation of any familiarity with the great music of the past. Of course it would be better for the young people to familiarize themselves with the music of the great masters by playing in an orchestra, but how many high schools have an orchestra today? It is a rare sight to see one or two orchestras participating in a state contest at the present time. Even if there were an abundance of orchestras in our high schools, that would not be sufficient reason to deprive the students who play only in the band of the opportunity to play standard literature. It is true that some music written for orchestra with shimmering strings and extremely high registers is not very suitable for transcription for band. I am not recommending these numbers but I think we should familiarize the students with the hundreds of numbers that do make good transcriptions.

Now let us turn to the process of selecting a program. I try to sight read at least one new number each rehearsal. When I run across a number that sounds good with my band I leave it in the folders and periodically take the others out. If my concert is to be a symphonic concert I sight

read music which would be appropriate for such a concert. If I am searching for an overture I play through many overtures and when I find one that suits the band, I decide on it and then we read symphonies, waltzes, marches, or miscellaneous numbers. Thus I find a good balance in the program and numbers which suit my band. If I have a strong oboe section I try to favor numbers which feature the oboes. If the horn section is capable I look for something like "Der Freischütz" or something from Wagner. It would be folly to schedule Verdi's excerpts from the "Manzoni Requiem" unless you have a good trumpet section. Thus favoring the strong points of your band and avoiding music which stresses the weak points, you can make your band sound good even though some of the sections are not up to par.

In balancing the program it is best to place the heavy numbers at the beginning of the program and the lighter numbers toward the end. However, it is always good to follow a heavy number with a pleasing encore-like number before going into a second heavy number. A symphonic program should have at least one solo but not more than two. If the soloist is a member of the band, which is usually the case, he should be placed early in the program before he is worn out. It will also relieve his anxiety. Good musical novelties may be used on a serious program, but clownish and vaudevillian performances should be reserved for a pop concert. The program should include several modern or contemporary compositions. A good open-



Adam P. Lesinsky

Mr. Lesinsky is one of the best known and loved musical educators in the nation. He is perhaps known best as the founder and first president of the original National School Orchestra Association, which went out of existence during W W II. He is the author of many fine stringed methods, composer, lecturer, and clinician. He makes his home at 528 Fleming Blvd., Rensselaer, Indiana.

ing number and a good closing number are essential. The opening number will put your audience in a good frame of mind and the closing number should be as tasty as a good dessert.

If a program is worth giving, it should have some value both to the performer and to the audience. The value to the student-performer should be a pleasing experience which he will cherish throughout his whole life. It should add to his appreciation of good music and make him feel proud of his accomplishment. To the audience (which is usually made up of parents, friends, students, and patrons of the school) it should be likewise a pleasant experience and should give them a demonstration of the type of musical education the students are receiving in the school.

A carefully selected program is the first essential ingredient to a successful concert.

Are Summer Band Camps

Worthwhile?

The NCBA believes that one of the most worthwhile experiences a young bandsman can have is to attend a band camp. A Summer Band Camp is a matter of productive fulfillment that has, as a positive goal, an increase of artistic understanding and appreciation.

The good camp surrounds its stu-

dents with outstanding faculty. At the NCBA Camp outstanding religious and lay leaders pool their years of teaching experience to give the student a varied musical experience that cannot be duplicated during the school year. Add outstanding leadership with good facilities and a beautiful environment and you have all the ingredients necessary for a worthwhile camping experience.

Boys and girls from all areas of our country unite at Notre Dame in the comradeship of faith, music, and recreation.

Musically a camper benefits from association with equal or better talents. He also does a great deal of sight-reading and must reach immediate goals. His day is one of 100% participation with the entire accent on band music, recreation, and religion.

The realization of what can be done in a short period of time is certainly an incentive to all concerned. The lessons of cooperation in united concentration with the resultant goal of good music will carry a bandsman on in his future efforts.

All those who attend the camp, both faculty and students, benefit musically and socially from their contacts with the many personalities and abilities that make up the program.

The camp at Notre Dame has all the attributes necessary for a good camp. It has outstanding faculty, good facilities, a beautiful environment, an excellent recreational program, and music of all kinds. Notre Dame has all this plus the element that makes a complete camp — religious consultation and direction.

The camp will be held from August 7 until August 15. NCBA members and others are urged to inform their students of the camp and ask that they attend. Applications for campers may be made to Notre Dame by writing NCBA Summer Band Camp, Box 556, University of Notre Dame, Notre Dame, Indiana.

Convention Dates

The 1960 convention promises to be most exciting and worthwhile. The 1959 convention was one of the finest ever held by the NCBA. This year promises to be even better. The convention dates are August 5-6.

The End

All instrumental and choral directors are invited to submit articles to this magazine for publication consideration



Violins Should Sing

By FRANK W. HILL, A.S.T.A.
Iowa State Teachers College
Cedar Falls, Iowa

The column, this month, is devoted to purely private musings, which are herewith made public, probably at my peril.

A label in an old violin states "In Life I Was Mute; In Death I Sing." It's difficult to accept that bit of philosophy when we hear some of the contemporary music written for strings. Still, I suppose such are indications of progress.

What is "progress"? We all agree that unless there is "progress," there must be a sort of retrogression. In art, nothing can stand still for long. Someone said that progress means more and better. "More" we can understand, but what is "better"? If we concede that "better" means a change, what kind of a change? And does that mean that we abandon the "old"?

There are some of us who feel that Liszt's "Liebestraum" is still a good number. So is Beethoven's "Minuet in G," and "Thais," and Kreisler's "Liebesfreud," and Handel's "Largo." We grant that these tunes are not so deeply conceived as Brahms's Violin Concerto; but, neither are some contemporary works of like character and timing. Henry Cowell has written a violin number with the piano part largely on one note, with muted piano strings — to stimulate a sort of East Indian drum. We have string effects such as rubbing the body of the violin to produce a squeaking effect; playing on the wrong side of the bridge, and quarter-tones to sound "out of tune."

What has happened to tone?

String quartets constructed on the 12-tone scale positively prohibit any semblance to a melody that one can remember and hum.

I once witnessed, with half a hundred other string players, a performance of the Schoenberg Violin Concerto. Admitted that the technical demands were most imposing, at the conclusion, complete silence prevailed.

Were we in awe of the virtuosity of the performer, aghast at the temerity of the composer, or just waiting for someone else to comment so that we wouldn't show our ignorance of the contemporary idiom?

I would be the last to retard "progress" (whatever that is), but I rank myself among the first to believe that a violin is made to "sing," and that a melody is a melody.

I am fully aware that history records protests to progress in music, and that which we, today, accept as commonplace, once was regarded as artistic heresy.

I wonder what Stradivarius would have said could he hear the sounds (I can't call them tones) emanating from some modern string compositions. Styles are temporary. Continued change is essential, but we, of an older generation, deplore the passing of romantic melodies, for which the violin seems to have been conceived.

Not too long ago I had the dubious privilege of performing a work that required consecutive sevenths (not octaves). My student critics, I am sure, wondered why my "octaves" were so out of tune. Had I been Heifetz, they would, I am sure, have accepted them as so intended. As it was, I stood convicted of bad technic.

Speaking of technic, it would seem that many "Technical" devices are born from mistakes. Perhaps the spiccato bow evolved from a nervous violinist; *ponticello* from faulty bowing, and even harmonics from too little pressure of the fingers. I said "perhaps." And maybe some types of modern technic stem from a composer witnessing the mistakes of a fiddler.

This is progress? Yes, I think it is. Progress is made from mistakes. But perhaps we need a new type of instrument designed to produce sounds in keeping with the modern trend. I can visualize a violin tuned slightly off from perfect fifths; maybe TWO strings in each bridge notch, tuned differently; no curve in the bridge; moveable frets, and asphalt instead of rosin on the bow. Certainly we would have different sounds, and hence progress.

Some contemporary composers, after expending their energies in writing super-modern works, have returned to more conservative styles. I wonder why. We can evolve a "theory" for any kind of art, even to shaking a fountain pen over the music staff. Whether such a result fulfills the object of music, to stimulate satisfying emotional response in the listener, or not, is something else.

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AMERICAN BANDMASTERS ASSOCIATION CONVENTION CONSIDERED FINEST

Carlton Stewart Elected President for 1960-61 Term

Special . . . The 26th Annual Convention of the American Bandmasters Association held at Madison, Wisconsin, March 9 to 12 was considered one of the finest in its history. More than 200 Active and Associate members were present.

A special commendation should go to Dr. and Mrs. Raymond F. Dvorak for the wonderful four days which they made possible. Mrs. Dvorak planned many events for the member's ladies. Several fine papers were presented by the chairman of the various study committees. One of the highlights of the convention was the concerts presented by the outstanding University of Wisconsin bands.

The newly elected officers are: Carlton Stewart, Director of the Mason City Municipal Band, Mason City, Iowa, President; Otto J. Kraushaar, Director of the Miami High School Band, Miami, Florida, Vice President;

Glen (Cliffe) Bainum, Secretary-Treasurer; Board Members (to serve two year terms) James Berdahl, Director, University of California Bands, Berkeley, California; Arthur J. Babich*, Director of Police Band, Los Angeles, California.

It is with deep regret that we announce the death of Mr. Babich. He was stricken with a heart attack at the meeting and passed away just minutes after he was elected. The Board of Directors were authorized to appoint a member to complete Mr. Babich's unfinished term.

Mr. Vesey Walker, director of the famed Disneyland band was greeted by many of his friends as he attended the Wisconsin Bandmasters Association Convention which was held in Madison during the last two days of the ABA convention.

Next year's convention will be held at Long Beach, California, March 8, 9, 10, 11. Charles Payne, director of the Long Beach Band will be host.

Nels Vogel Clinic Features Joliet High School Band



Bruce Houseknecht, (1) director of Joliet, Ill., High School Band is greeted by Nels Vogel as Mayor I. T. Stenerson looks on. A red carpet, laid before the steps of the special train, together with a Bell-Hop Honor Guard, greeted Houseknecht as he arrived with his great band from Joliet.

Once again, Nels Vogel, President of Nels Vogel, Inc., a successful music store merchant in Moorehead, Minnesota has set a new precedent. He presented the internationally famous Joliet, Illinois Township High School Championship Band, under direction of Bruce Houseknecht, to more than 7000 persons.

The concert was presented on Friday night, February 12, in the Concordia College Auditorium. One of the features was a number of famous Circus tunes, conducted by Merle Evans, director of the Ringling Brothers, and Barnum and Baily Circus Band for 37 years. After the concert, Evans said, "This is the greatest high school band I have ever heard."

On Saturday, the band played numerous new band selections before an audience of more than 300 school directors from Minnesota, North and South Dakota, and Montana. Paul Yoder was the principal clinician and guest conductor. Another feature of the band was the presentation of the "Singing Steelmen," made up of members of the concert and cadet bands of Joliet.

The Nels Vogel Clinic is an annual affair. It shows the fine cooperation that can exist between the music industry and education if a music merchant is progressive, such as Mr. Vogel. The SCHOOL MUSICIAN salutes this great servant of school music.

1960 Mid-west Band Clinic December 14-17

The Mid-West National Band Clinic for 1960 will be held at the Hotel Sherman in Chicago on December 14, 15, 16, and 17. Band directors are reminded of this date now so that they can place it on their calendars and save this date for attending the largest of all band conventions which annually attracts more than 5,000 from all over the United States and Canada. As usual, there will be

eight wonderful bands and a dozen or so of the most eminent clinicians in the nation. There is no registration or admission fee charged—it is all free. Watch for details of the four-day program, which we will publish in our next issues as soon as released by the committees. In the meantime, remember to reserve December 14-17 for attending the Mid-West National Band Clinic in Chicago.

Philadelphia Symphony Members Conduct High School Clinic

Some Philadelphia orchestra musicians conducted a Clinic and gave a Lecture to teachers and pupils of Sewanhaka Central High School District #2 in Floral Park, L. I., recently.

Fred D. Hinger, timpanist, of the Philadelphia Orchestra and percussion instructor at Curtis Institute and Fred Maresh, string bass also of the Philadelphia Orchestra demonstrated

the techniques of their instruments, instrument. A clinic was held for percussion and string instrument players.

The event was held on Tuesday, February 16 at the H. Frank Carey High School in Franklin Square, Long Island.

This cooperation between professional musicians and school music educators was arranged by Charles C. Hill District Music Coordinator who is also a member of Local 802.

**Please patronize the firms
who advertise in this magazine.**

**LaVerne Reimer Gives
Drum Instruction On
U of Wis. Film**

The performance of a skilled drummer before a camera in a studio in Madison, Wis., will bring to hundreds of band and percussion instructors throughout the nation a valuable aid in teaching their students how to improve ability and skill on the snare drum.

The first in a series of musical performance improvement films, the motion picture is a boon to the student who has mastered the fundamentals of the percussion instrument but who has reached a plateau in his performance.

It has been produced by the University of Wisconsin Extension Music department and the Bureau of Audio-Visual Instruction.

"Musical Performance Improvement for the Snare Drum" teaches the student how to improve the major drumming techniques. The proper grips, drum adjustments, and selection of the correct sticks are also included.

LaVerne Reimer, a noted performing artist and teacher of percussion instruments, is the "star" of the film. Reimer, presently director of bands at York Community High School in Elmhurst, Ill., demonstrates each drumming skill, the common errors that most students make, and the correct methods for improving them.

The film is organized so that the student or his teacher may stop the projector after each demonstration and practice the techniques and methods presented. This is one of the major values of the film as a teaching aid.

The proposed series will include aids for all musical instruments, bands, choirs, and orchestras. The series will be built on the explanation and study of problems of positions, fingering, musical concepts, and embouchure common to all music students. A performing artist-teacher with wide experience in working with students will be used as instructor for each film.

Produced in the studio of the Bureau of Audio-Visual Instruction at the University of Wisconsin under the direction of Frederick White, the first Musical Performance Film was made possible by a grant from the Slingerland and Leedy Drum Companies.

Prof. Emmett Sarig, chairman of the UW Extension Music department, was the educational collaborator for the film and Haskall Harr, percussion teacher at the VanderCook School of Music in Chicago, was the educational adviser.

The film will be made available

through the Bureau of Audio-Visual Instruction at 1327 University Ave., Madison 6, Wis.

**Heinrich Roth Makes NSOA
Award Possible By Grant**

The National School Orchestra Association (NSOA) has announced that it has initiated the NSOA ORCHESTRA AWARD which will be available to high school orchestras throughout the country.

A large grant was given to NSOA by Heinrich Roth, President of Scherl & Roth, Inc., of Cleveland, Ohio. The Roth firm which manufactures and distributes the famous Roth Violins and Roth-Reynolds band instruments is a pioneer in the music education field and has done much to further orchestra development in this country.

The NSOA ORCHESTRA AWARD will consist of a plaque, desk piece, certificate, and pin or button. In that the award will go to the outstanding senior orchestra member each year, this honor will give added impetus, motivation, and prestige to the orchestra program throughout the country.

The National School Orchestra Association composed of school and college orchestra directors has previously initiated the Fawick Composition Award which encourages the composition of music especially written for the high school orchestra.

**Arthur Fiedler Guest Conducts
Purdue Symphonic Band**

Arthur Fiedler, Conductor of the Boston POPS Symphony Orchestra, served as guest conductor with the

Purdue Symphonic Band on Tuesday evening, Mar. 22. Fiedler conducted the second half of the program. He included among his selections several pieces which have proved very popular with Boston

POPS audiences. These included "No Strings Attached," Werle; "Tales From the Vienna Woods," Strauss; "Egmont Overture," Beethoven; and "The Irish Suite," Leroy Anderson.

Al G. Wright, Conductor of the Purdue Symphonic Band, conducted the first half of the program.

Fiedler's appearance with the Purdue Symphonic Band marked another step in the development of an outstanding symphonic wind group at Purdue University. According to Purdue Director Wright it indicated most conclusively the rapidly growing acceptance of the symphonic band as a medium of musical expression and culture equal to that of the symphony orchestras. The growing importance of the symphonic band has been nurtured by two factors. One of these is the establishment of a sonority or "sound" by wind groups which no longer try to sound like symphony orchestras but instead exploit the unique band ensemble sonority. The second factor is the rapidly growing repertory of music written by the best composers especially for the band media. Among these composers are Hanson, Creston, Persichetti, Goldman, Williams, Jenkins and others.

Let's Talk Piano

(Continued from page 24)

part of both pupil and teacher.

This is why there is such a high musical mortality rate. Most children have a natural love of music. What happens to this natural love? I am afraid what happens is that this natural love is killed because of the common conception of music lessons as being only training for expert performance. The whole attitude of parents and teachers is geared to this. The attitude of preserving the child's natural love of music and making sure he will permanently desire it, is snowed under by a sometimes neurotic concern over perfection and speed of advancement.

Of course, high standards must be maintained, but the child's interests and abilities must always be our guide as to what we can expect in this line. Certain children can achieve a high standard of excellence in performance. Certain children can never achieve the polish and perfection that fine performance demands. But does this mean that they can not enjoy playing at whatever level their abilities will allow?

I think parents and teachers emphasize perfection and advancement too much at the expense of the joy of playing and knowing a wide literature. I think our goal should be the covering of as much music as possible with the realization that the talented will per-

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Teen-agers Section

Julie Long, Teen-Age Editor

Fosston H. S. Band's Annual School Carnival

By Marion Rearson
Teen-Age Reporter
Fosston High School
Fosston, Minnesota

As a curtain raiser for the annual school carnival presented, this year by the Fosston High School Band of Fosston, Minn., a program was given which was introduced by:

*We will take you on a tour tonight
To lands away across the sea.
Around the world we'll go traveling
And want your company.*

*You will travel everywhere freely,
freely, freely
You will travel everywhere freely
For only 25 cents.*

Done by a calypso singer backed up with the band and a full contingent of Latin American rhythm instruments. It really set the mood for the program as well as the evening of fun at the carnival concessions. The "Tour" visited many points on the globe with the band or small ensembles playing traditional music which was portrayed on the stage with costumed characters in native setting.



Shown above in this fascinating scene of Egyptian atmosphere are the woodwind quintet from Fosston, Minn. High School Band. Janice Anderson, horn; Jeanine Lohn, flute; Murna Carlson, bassoon; Rosemary Carlson, oboe; Loanne Lee, Clarinet

Two of the applause getting numbers included the highland fling done on a bass drum which had been brought on to the stage to the beat of the drums as the Scotch drummer did some truly Scotch twirling . . . of course, both were dressed in the authentic kilts.

Of a different flavor was the woodwind quintet dressed as Egyptians sit-

ting in front of a reproduction of the Sphinx as they played Ballet Egyptian. Stops in Norway, Germany, England, Hawaii etc. rounded out a gaily festive program. As a finale a final stop was made in the U. S. A. with the playing of Sousa's Stars and Strips Forever with the traditional brass to the front for the last strain.



Carol Jesness and Carmen Peters of Fosston, Minn. High School Band are shown in their applause getting number at their annual school carnival.

FILL 'ER DOWN

"Hear you've been having car trouble," said one neighbor to another.

"Yes," replied the other. "I bought a new carburetor that saved 30% on gas, a new timer that saved 50% on gas, and a new set of plugs that saved 40% on gas."

"So, what happened?"

"After I'd gone about ten miles, the gas tank overflowed!"

MODERN LIVING

"Every year it seems to take less time to fly across the ocean, and longer to drive to work."

FROM THE SAFETY COUNCIL

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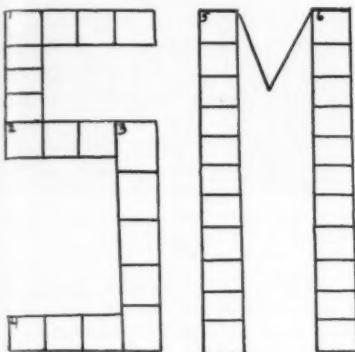
Classes in Applied Theory and General Music.

Write: Director of Summer Session
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THE SCHOOL MUSICIAN

Crossword Puzzle

No. 7



Down

1. Month
3. Waltz
5. Communicates by letters
6. Absence of formality

Across

1. Crafts
2. Direct
4. Shriek toned instrument

Answers to this Crossword Puzzle will be found on the Classified Advertising page at the end of this magazine.

plete. The fact that there were 6 alto saxophones shows just how unbalanced it was.

Now due to Mr. Raups constant effort, the student rental program and the addition of a budget for the purchase of instruments we have achieved success, for now we have four concert bands. There is elementary band consisting of beginner musicians; the number of personnel is undetermined; an intermediate band which is made up of 25 junior high members; a junior band, composed of 50 members mostly junior high students; and the Senior Band composed of 99 members.

The instrumentation in the Senior Band this year includes each of the instruments, however, suggested for proper instrumentation in a concert band with one hundred pieces.

Prior to the time when Mr. Raup came to the school there was no music budget and the purchase of instruments proved to be a great obstacle in the development of the band for the only aid given to the music department was given by the Band Mothers. This is an organization consisting of the mothers of band members. They are also doing a great deal toward helping the band now. It has taken a lot of time and effort to acquire the band we have today, but now we can strive for even better band, now that we have overcome some of our greatest obstacles.

unusual photograph illustrates the tuning device built on Martin Tubas. The trigger shown right above the bottom ring of the bell is operated by the left hand and actuates the tuning slide so as to raise or lower the pitch of any tone.

Teen-Age Editor's Note . . . Hey kids, do you have a unique photo of some kind? Send it to me and I'll run it in one of our future issues . . . Julie.

H. N. White Sales

Hit Record Peak

"We are amazed," begins a year-end report by Sales Manager Clem Frak to dealers and employees of the H. N. White Company, Cleveland. "Our sales on King band instruments for the year just ended reached a peak which nobody would have dared predict just six months ago. An across the board 22% increase reflects credit on the sales efforts of our dealers and the production efforts of our factory."

King and Cleveland instruments were in heavy demand during the Fall season, and the demand carried through into December. "Our December sales were the heaviest in our history," Frak noted, "auguring well for a banner 1960."

The 65 year old band instrument manufacturing firm is located at 5225 Superior Avenue in Cleveland.

Martin Tuba Makes Interesting Photo



The above Milwaukee Journal Photo presents an interesting sight. It looks like something out of space, actually, there is an earthman behind this huge Tuba, who is bandsman James Linn of the United States Navy Band. This

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A National Nonprofit Educational Society

THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

Tri-M National Election

Ballots have recently been mailed to Chapter Sponsors for the election to the Tri-M National Executive Board of two members-at-large from a slate of four Faculty Sponsors. The Modern Music Masters Society is not a single entity, but is an aggregate of the entire roster of Chapters, and operates as a non-profit educational organization. A National Executive Board of seven members administers the policies of the Society and coordinates the activities of the various Chapters. The president, vice president, secretary-treasurer, and two other directors serve three-year terms, while the two members-at-large serve two-year terms. The Executive Board meets annually in June for an all-day meeting at the national office in Park Ridge, Illinois.

An Advisory Council of not more than twenty Chapter Sponsors from different sections of the country aids in the development of the Tri-M program and works closely with other Chapter Sponsors in their respective areas. Chapters in several states have former State Associations and hold annual student-faculty conferences. In a number of states, Chapter Coordinators further correlate the work of the Society.

To implement the extensive program of the national music honor Society, the Tri-M office is staffed by an executive secretary, two private secretaries, and several part-time employees.

The 1960 edition of "Who's Who in American Education," a directory of leaders in the field of education, lists two of the national officers of Tri-M: Alexander M. Harley, founder and national president of Modern Music Masters, and Einar J. Anderson, the Society's secretary-treasurer.

Listed among Mr. Harley's many civic and educational contributions (in addition to his work with Tri-M) are: past president of the In-and-About Chicago Music Educators Club, and for six years chairman of the National Council of Music Educators Clubs; appointed a delegate by the U.S. State Department to the UNESCO conference in Cincinnati and writer of numerous articles on music education for national music publications.

He has played important roles in the organization of several musical groups in the Chicago area, including district festivals, a civic symphony orchestra, and the Greater Chicago Youth Symphony. For ten years he served as chairman of the MENC National Orchestra Contest Committee. Mr. Harley has been chairman of the music department at Maine Township High School since 1930. His community activities include: song leader of the Kiwanis Club, a member of the Park Ridge Safety Council and the American Legion. He is a member of two fraternities — Phi Mu Alpha Sinfonia and Acacia.

Mr. Anderson has been associated with Modern Music Masters since its establishment nationally in 1952. He organized the Maine Historical Society and for years has been publicity director for the high school. For twelve years he was director of the largest adult evening school in the state of Illinois. He has held office in several state educational organizations and religious councils, has been active in Scouting, and has conducted more than twenty high school student tours to Washington, D.C., and other places of historical interest in the east.

Aloha

"Ua mau ke ea o ka aina i ka pono" is the inscription on the beautiful gold souvenir Statehood Coin commemorating Hawaii as the 50th State in the union. This handsome coin has been blessed officially by a Hawaiian Kahuna (Man of God) with the hope that it will bring good fortune to all owners. The members of one of our Hawaiian Chapters have offered to act as servicing agent if any Tri-M member or reader of the SCHOOL MUSICIAN wishes to obtain one. The cost of the coin is a dollar plus postage of 7¢ for airmail or 4¢ for regular mail. As these coins will not be available after April 30, 1960, all orders should be airmailed at once to:

*Modern Music Masters, Chapter 309
H. P. Baldwin High School
Wailuku, Maui, Hawaii*

Chapter News Parade

Tedi Topp, Secretary of Chapter 288 at Union High School (Sweet Home, Ore.) writes: "In December we chartered a bus to Oregon State College for the performance of 'The Messiah', and we sponsored an assembly sing. Because of the wonderful results, we intend to sponsor one each month. Plans are being made to charter a bus to S. Eugene to see 'Caroussel'. At our January meeting we had a program dedicated to Ernest Bloch. Each month we plan to center our programs on an outstanding American composer, having reports, comments and samples of his music."

Chapter 283 of Bond County Community High School (Greenville, Ill.) reports that on the occasion of its fall Initiation, the program was presented by members of the music department of Greenville College.

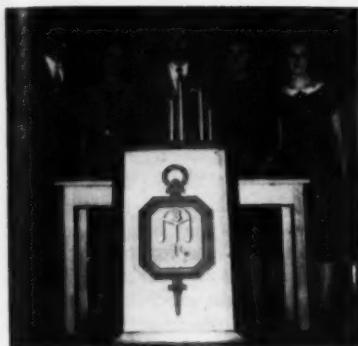
Chapter 211 at North Miami High School (Florida), for the second year, sponsored the homecoming dance, given in honor of the queen and her court, and the Tri-M alumni.

Patricia Etes, Secretary of Chapter



Officers of Chapter 309 at Baldwin High School, Wailuku, Maui, Hawaii, initiated four new members in their own Chapter and installed officers of Chapter 463 of Lahainaluna High School, also of Maui. Shown above, left to right: Saburo Watanabe, Faculty Sponsor of Chapter 309, initiates & officers of 309, officers of Chapter 463 and their Faculty Sponsor, Hajime Kuwada.

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Officers of Chapter 405 at Foreman High School in Chicago. At this school Initiation ceremonies of all Chapters of national honor societies are held during an all-school assembly. Three members of Chapter 405 were among the eight nominees of their school for the star senior award. The recipient was Sue Sorenson of this Chapter. The sponsor of the Chapter is Robert R. Grubbe.

263 at North Boone High School (Popular Grove, Ill.) reports: "The North Boon Tri-M gave a Post-Yule Party for the Rockford Children's Home on January 3rd, for children ranging in age from 1 to 14 years. All our members had a wonderful time, in fact, I think that they enjoyed it as much if not more than the children."

The following Florida Chapters reported having participated in the Tampa Music Clinic: Chapter 36 at Coral Gables Senior High School, Chapter 324 at Edgewater High School in Orlando, and Chapter 330 at Brookside Junior High School in Sarasota. Chapter 192 at Hialeah High School was in charge of the Tri-M booth at the Florida Music Educators Convention. Other Florida Chapters also contributed to the displays in the booth.

Chapter 190 at Wauwatosa Senior High School (Wisconsin) reports the following events: in December, a Norwegian Christmas Tea; in January, a concert by music students from Carroll College in Waukesha; in February, an Exchange Student Program — "Music in My School At Home" — presented by students from Japan, Germany, France, Phillipines, Denmark and Sweden.

Chapter 419 at Thomas Jefferson High School (Miami, Fla.) sponsored an all school Talent Show, with members and apprentices handling the organization, direction, rehearsing, lighting and financing of the entire production.

Chapter 109 at Chaminade High School (Dayton, Ohio) conducted a stadium seat sale during football season, attended a concert by the U.S. Marine Band, and sent several of its members to the District Music Contest for the State of Ohio.

Chapter 118 at Grand Island Senior High School (Nebraska) presented as its annual Christmas program two performances of "Amahl and the Night Visitors" by Menotti. The cast and chorus of 48 are all in Tri-M.

Top-Notchers

Bonnie Brooks, a member of Chapter 111 at Waukegan Township High School in Waukegan, Illinois, has been selected as a Tri-M Top-Notcher for this month. Bonnie sings alto in the A Cappella Choir and in a girls' trio, and plays viola in the Concert Orchestra. She attended the three-day Music Festival at the University of Illinois in February, playing in the All-State Orchestra.



Bonnie Brooks

David Maine of Chapter 46 at Anderson High School, Anderson, Indiana, has also been selected as a Top-Notcher for April. Dave now plays first alto saxophone in the Concert Band and third alto sax in the school Dance Band. His first two years in high school he played first clarinet in the band. He is a member of a sax quartet and also plays in a dance band which rehearses outside of school. Dave is a singer, too, in the school Choral Club, in an ensemble called the Titanic Tenors, and in his church choir. Although he is only a junior, he was a representative to the Purdue Legislative Assembly, was the winner in the Rotary Speech Contest, belongs to the Latin Club and J.C.L., and is vice president of the Anderson Chapter of Thespians, the national honorary dramatic club.

With all his music and extra-curricular activities, Dave maintains a nearly straight A average in academic subjects. Congratulations!

Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program," is invited to write to Modern Music Masters, P.O. Box 347, Park Ridge, Illinois.

Meet The Artist



Jimmy Henderson

Texas-born trombonist Jimmy Henderson joined Lawrence Welk's Champagne Music Makers like a Texas tornado.

Jimmy was called to the maestro's attention on a Friday, was auditioned on Saturday and was booked for a guest appearance the following week.

Now Jimmy's a regular cast member on Lawrence Welk's weekly ABC-TV "Dodge Dancing Party" program.

A native of Wichita Falls, where his father, George T. Henderson, has been city clerk for 27 years, his mother is a piano teacher who fostered Jimmy's interest in music and took seriously his desire for a trombone. She also insisted he also learn to play piano and violin.



David Maine

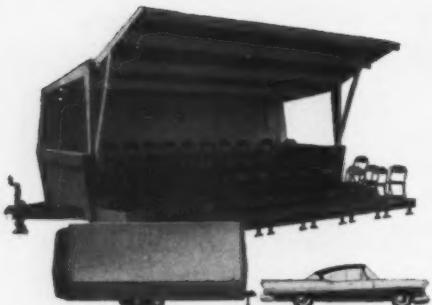
Henderson was a concert trombonist at the age of 12. In later years he played in the bands of Hal McIntyre, Tommy Dorsey and the Dorsey Brothers. In time he decided that when his older child was of school age he'd settle in one spot — and subsequently moved to Encino, California, where he has lived for the past four years while free-lancing in motion picture and TV orchestras.

When he was 12, Jimmy appeared with the Wichita Falls Symphony. At 13 he had his musician's union card, and in high school, he formed his own dance band. Later, while attending the Cincinnati Conservatory of Music, he played with the Symphony there.

In 1946, he met and married Shirley Carter, a local singer. They have two children, Jennie Lee, 8, and Julia Ann, 4.

Jimmy is 5' 10" tall, weighs a wiry 135 pounds, and has sandy hair and blue eyes. While music is his chief oc-

(Turn to page 59)



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String Clearing House

(Continued from page 8)

of the back of the neck of the Bass opposite the 2nd finger. Little pressure should be exerted by the thumb.

Most students apply too much left hand pressure and have three point contact while actually the fingers and the thumb alone make contact (or should) and not the side of the forefinger.

French Bow: The choice of bows in most cases is determined by the training of the instructor. Most first chair performers have studied and can perform with either. There is more finesse in the playing of the amateur with the French bow. This is however, a matter of personal preference. The bow stick runs along the middle joint of the forefinger (continuing from the tip) to the 1st joint of the little finger. The 2nd and 3rd fingers fall naturally between the forefinger and little finger (4th finger). The tip of the 2nd finger usually touches the bow hair; the 3rd finger tip touches the silver mount of the bow frog; the little finger about at the middle of the bow frog — the inlay button. Not on top of the stick as the violinist holds his bow.

The thumb tip is against the stick and frog (where the stick joins the frog). The thumb is opposite the 2nd finger or between the 2nd and third fingers, depending on the size of the thumb and hand. Have students lay bow on string — then pull — so that the string is activated. Don't allow students to dig and choke the tone — rather ask them to think of squeezing the bow. Clyde Thompson of the University of Michigan so aptly put it, "Think of the bow and arrow in producing a tone." Start the tone with a ping. Then you will never say that your basses are "behind" the beat. Be sure that the height and the tilt of the instrument is such that the bow naturally falls about 1/3 of the distance from the end of the finger board and the bridge.

The German Bow: The frog is held against the web of the hand; not the palm, (cup the hand). The fleshy part of the thumb should be placed on the top of the stick, the first finger is along the top close to the thumb — the second finger (depending on the hand size) rides along the side of the stick. The third finger grasps the frog. Remember the German bow frogs are not standardized and therefore the size of the hand must have first consideration, in placement of fingers (especially the little finger).

A free wrist action in bow changes

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is necessary for smooth bow change. The wrist leads on the down bow as well as the up bow. Be sure the student does not keep his right elbow sticking out while he is bowing.

The price of the German and French bows are comparable.

The matter of tuning is most important. Have the student tune to the octave — then the 4th partial harmonics in the 4th position.

It is impossible to cover thoroughly the pedagogy of any one instrument in the limits of one column; However, if any of you have any particular problems on the bass or any stringed instrument, please let's air them.

Double Bass Music

Dittersdorf, Carl Ditters von; Sinfonia Concertante for Contra Bass and Viola — Pub. F. Hofmeister — Available CO-DI MUSIC Publishers — 2702 South Homan Ave., Chicago 23, Illinois. Price — Score — \$3.50. Orchestra \$7.00, Parts \$1.00 each.

This work is really a concerto grosso in which the double bass and viola have the concertante part. The bass part is much more difficult and demanding than the viola part. The Trio of the minuetto is very charming with the two soloists melodically paired.

Written for string orchestra, two oboes and two horns in D, it is in the traditional four movements. W. Altmann is the editor of this rather unusual work.

Key of D. Time 16 minutes. GRADE III for Orchestra but GRADE V for solo bass and GRADE IV for solo viola.

Wallner, Curt, Concerto for Double Bass and Orchestra — Pub. F. Hofmeister. Available CO-DI Music Publishers. Price \$3.75.

Arranged for bass and piano, this Concerto by a contemporary composer is very difficult. The Bass, scordatura, has many demanding passages in the upper limits of the instrument. The solo is written in the bass, tenor and treble clefs. The work is in three movements.

The music, although dissonant, is not unpleasant to the listener. The last movement is in rondo form. This

is a welcome addition to the rather limited repertory for the bass. Print is large and clear. GRADE VI and artist.

See you next month?

The End

Let's Talk Piano

(Continued from page 49)

form well and the less able not so well. We must constantly hold high standards of performance before our students and we must constantly talk about what good performance is. But we must do this without making the untalented dissatisfied with his playing.

For most people the joy in piano playing comes not from playing a few memorized pieces for a recital. For music to be a permanent source of pleasure to us, we must be able to sit down and play through a lot of music reasonably well without too much practice on each piece. How many adults have the time or inclination to play a piece over and over until perfected? Unless we have been encouraged to read through a great deal of music and have been allowed to enjoy our playing of it, we will give it up.

To help our students find music a permanent source of pleasure we need an informal, relaxed approach which encourages high standards but does not exert undue pressure. We need an approach where the standards are set objectively and not by the personal feelings of the teacher. Such an approach and one which is ideally suited to meet the needs of most people who study music is the group approach.

The group situation, with its informal, relaxed atmosphere, allows each student a legitimate expression of his talent through group participation. Without spending an undue amount of time on each composition, each student acquires as much perfection as his talent allows without deadening interest. All students whatever their level of performance finds fulfillment through performance with the group.

The End

* * *

IMPOSSIBLE SUCCESS

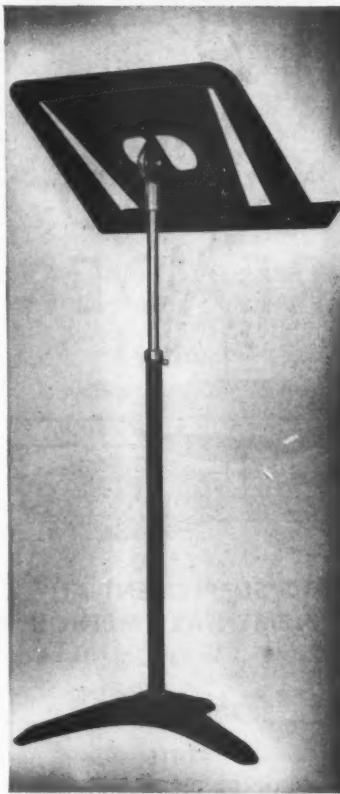
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* * *

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Band Music Laboratory

(Continued from page 12)

alone, and various combinations. Some extremely high passages exist in the cornet and the clarinet has some sixteenth figurations. Though the work is not as technically demanding as *Fiesta*, the scope and intellectual demands calls for good Class B bands on up. Here is another interesting work by an American teacher and composer.

Nabucco, Overture Sinfonia, Verdi, arr. by Lucien Cailliet, Sam Fox, FB 12.00, SB 15.00, 1959.

Transcriptions offer the band an increased repertoire; they also provide the opportunities to hear music hitherto unencountered. Certainly, a good transcription is preferable to a poor original work. The Overture is a fairly long work, eight minutes or so. After an Andante beginning (B♭ in 4/4) in the low brass, a fast Allegro in alla-breve appears. It is followed soon by the Andante theme which forms a transition into the 3/8 Andante in G♭ where the woodwinds are featured. The turbulent allegro theme returns and closes the work. The full score is clear. Though there are some high notes the ranges are generally comfortable. For a taste of Verdi, Class B bands will find this arrangement satisfying.

St. Lawrence Suite, Morton Gould, Chappell, FB 9.00, SB 12.00, 1959.

The work was commissioned for the new St. Lawrence Generating Station dedication. Throughout the work, which is in four parts, the composer makes use of two solo trumpets whose antiphonal calls serve as introduction and commentary on the movements. *Dedication*, in a slow, rubato style, opens with the solo trumpets (on either side of the stage). The music, in C and E♭, is lyrical with melodic passages for baritone and sax. *Quick-step* is a fast 2/4 in D♭ while *Commemoration March* has the earmarks of the Gould style with its flashy scoring, bold harmonies et al. All told, the work is some ten minutes long. The instrumental parts are not terribly difficult. The challenge lies in getting the many mood and key changes and in observing the many subtleties. Class B.

Folk Suite Overture, Morton Gould, trans. by Philip J. Lang, Mills, FB 9.00, SB 12.00.

The music is fast (4/4), perky, motivic, and imitative. A typical Gould trait is the antiphonal effect, short

motives in one section answered by another section. The music moves along and maintains its vibrancy throughout. The characteristic "bold" harmonic usage is present and here seems to add the sparkle to the music. The composer's skillful hand is to be seen. Given good, precise rehearsing, this number can be quite effective. Thanks again for the nice full score. Class B (& good C).

March of Freedom for Chorus and Band (or Orchestra), Gerald Myrow, words by Bernard Kuby and Alfred Engelhard, Southern Music, FB 9.00, SB 12.00.

A composer who would write for chorus and band is fearless indeed; to include a patriotic subject is being doubly brave. The fact remains that there are few decent numbers for chorus and band and the composer is always underfire for certain "corny" aspects of his patriotic music. The team here has solved this problem to a considerable extent. First of all, the text is more solid and meaningful than the dozens of other entries. Secondly, the music is well within the grasp of the good Class C band. The choral parts are certainly not over demanding and the composer has wisely restricted the tessituras to normal high school usage. Incidentally, the choral offering is varied; there are sections for two part, unison, as well as SATB. Instrumentally, the parts are not terribly demanding. The clarinet has a couple of high notes and some sixteenths while the brass are not technical. The harmonic vocabulary here is generally traditional although it is sparked by some parallelism, third relationship, et al. The music begins in a fast 6/8 tempo (Dm) in the low instruments. The introduction includes several choral statements. The "chorus" section continues in march tempo until the a-cappella hymn section is reached. After this, the 6/8 section returns to close the number. As we have said, the music is far superior to most of the patriotic things that have appeared over the past few years. Class C and B.

Operatic Favorites, Scenes from Operaland—arr. by Al Hayes, new parts by Howard E. Akers, Carl Fischer, FB 5.00, SB 7.50, 1959.

This is a revised edition of a publication which first appeared in 1919. A kind of potpourri, it opens with a lively 2/4 excerpt (E♭) from the Raymond Overture and moves next into an Andante (4/4, B♭) from the Bohemian Girl. Excerpts from Carmen and William Tell are also included.

The total performance time is somewhat under four minutes. The parts are not too demanding but both the first clarinet and first trumpet are a bit crowded. A pleasant enough medley for the Class C band.

Battle Hymn of the Republic, William Steffe, arr. by Howard E. Akers, Carl Fischer, FB 6.00, SB 9.00, 1959.

The arrangement may also be used with the Fillmore Choral Edition. Here is a full sounding arrangement and an intelligent one for younger bands. It is in B_b throughout. After an introduction, the clarinets in their low register take the melody; the cornets soon take the material. The melody is then varied and appears in several forms. The ranges are not excessive and there are no real difficulties for the Class C band.

The End

ACCORDION BRIEFS

A section devoted exclusively to the Accordion Teachers' Guild, Inc.

By LARI HOLZHAUER

Executive Secretary

Accordion Teachers' Guild, Inc.
R4, Box 306, Traverse City, Michigan

The International Confederation of Accordionists (CIA) recently held their winter meeting in Paris. Regular business was conducted and plans completed for the Coupe Mondiale (World Contests) which will be held in Vienna, Austria, the week of October 15th, 1960. Contestants are required to prepare the required Test Piece, a number of their own choice and a sight reading test will be given.

On Friday of that week, the CIA Congress will meet and in the evening the delegates will visit the famous wine restaurants of the Grinzing district, which have world wide recognition. On Saturday the Congress will meet in the morning and in the afternoon will attend a reception which will be given by the Lord Mayor of Vienna. Later the delegate and Candidates will visit the State Opera in Vienna — the most famous opera in the world. The actual Contest will be held on Sunday. Another excursion to famous places is planned for Monday.

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held in Yugoslavia and the 1961 Coupe Mondiale will be held in Pallanza, Italy.

To select Contestants in the U.S.A. many States have had or will have had State play-offs before July. In Chicago on July 9th the American Accordionists Association will hold their annual Accordion Olympics to select their Contestants for the Coupe Mondiale.

The Canadian Accordion Teachers' Association announce their second annual contest will be held at the Cathedral High School for Girls in Hamilton, Ontario, on May 15th. In the evening a fine concert will be given which will feature the Champion Soloist and Champion Orchestra. Other outstanding accordionists will be presented and the awards will be presented.

Bill Palmer, faculty member of Houston University and chairman of the commissioning committee of the Accordion Teachers' Guild announces the new Hovaness Suite has been published by the C. F. Peters Corporation, 373 Park Ave., South, New York City and the Tuthill "Aria for Accordion" is available from the Alfred Music Company, 145 West 45th St., New York. The Hovaness "Concerto for Accordion" has been completed and will soon be available.

Jean Smallwood of Wheaton, Maryland, is proud of her "Boy Scout Band" which consists of a fine group of young accordionists plus a drummer. The boys are from various Packs and Troops in that area. The group is kept busy playing at various dinners and other entertainments. She reports this is a fine outlet for the young accordionists and the Scout leaders find plenty of use for their talent.

The American Accordionists Association presented a fine concert February 23rd at Town Hall, New York. Featured guest artist was the well known Carmen Carrozza, who performed several of the newly commissioned works by well known composers which thrilled the audience. Pietro Deiro, Jr., did an excellent job as commentator. Under the direction of Joe Biviano, the Accordion Symphony of New York played an outstanding program of fine symphonic literature.

The Annual Southwestern Accordion Festival, under the direction of Louis Ronchetto, will be held in Oklahoma City, Oklahoma on April 30th, at the Classen High School. This is one of the outstanding events in Oklahoma City each spring and hundreds of students from various schools are entered. Many soloists and bands have been entered. Guest artist will be the famous Charles Magnante of New York

City who will also conduct a workshop while there.

In conjunction with the regular Festival the State Contest for selection of a State Contestant for the CIA finals will be held.

The End

Drum Major

(Continued from page 29)

must be within a certain physical size, be able to be dependable on trips, be able to get along with others, maintain a certain average in twirling, and above all, be able to take and follow orders.

The Corps is non-sponsored. Their money is made through parades, money-making projects by the members of the corps and their parents. They participate in All-American competition aside from National Baton Twirling Association competition. Most All-American competition gives cash prizes plus trophies which help. For this competition they are sponsored in name only by the American Legion, Post 126, Alton.

At the present time, the director Norma Jean Helwig is adding a color guard to the corps, getting it ready for their big awaited trip to the National Twirling Galaxy to be held in Florida between Christmas and New Year's day with the climax being the Orange Bowl Festivities. They have been dreaming about this trip for two years and this year it will be a reality. The corps will pay each member's bus transportation and also lodging as well as meals for the week that they spend in Florida. They will be traveling by chartered bus, with some of the parents going along as chaperones.

To present the corps has found it unnecessary to have penalties for missing performances, etc., because of the eagerness of the members to put on a good show. However, since it has become such a business we will start enforcing penalties for missing practice, performances, etc., with penalty of being dropped from the corps. We try to keep good sportsmanship among all the members and try our best to make them realize the good feeling of winning as a team.

(Turn to page 63)

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THE PERCUSSION CLINIC

(Continued from page 16)

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Remarks

I have been working with the new, Rotary Style Tympani, manufactured by JeN-Co. Musical Products; and, I believe that these tympani have earned for themselves a place, in the public schools, by the traveling professional, and, for outdoor Concert use. Particular, to the dry-climate areas, these tympani, with their plastic heads, will maintain their pitch, and still give forth with a resonant tone. To change pitch, the bowl is rotated to the left or the right. There are neither pedals nor T-handles. The heads are pre-tuned and their fundamentals set with a T-key. The bowl is easily detached from the tripod base by simply lifting the bowl off. This makes for an easy take-down and set-up; and as well, excellent portability for traveling. The absence of the T-handle is good, as there is no chance of the pitch being disturbed. Just don't loose the T-key! Frequent and fast pitch changes present problems on any non-pedal tympani. One more thing . . . ; these tymp look clumsy and heavy. They are not! Looks can be deceiving. Write JeN-Co Musical Products for a brochure. Better still, visit your local dealer to see these and try them for yourself, along with the other fine tympani being manufactured in this country.

Meet The Artist

(Continued from page 53)

cipation it is not the only one.

"Don't tell my mother," he says grinning a grin which implies that he did, and there were fireworks, "but I traded my fiddle for my first rifle. Next to horseback riding, I like to hunt — and to fish."

A sincere and serious young man, Jimmy enters thoroughly into the work of his neighborhood Baptist Church. Until recently he also directed the choir. Mrs. Henderson sings regularly with the group.

"That's the only singing she does," says Jimmy. "She loves music but she has no desire to do it professionally again. I call her a professional mother because that's all she wanted to be — mother not only her own but anybody who needs her."

Tarpley and Tremblay

(Continued from page 44)

clarinet and piano recitals in Jamaica, Peru, Bolivia, Paraguay, Uruguay, Venezuela and Colombia.

Both are graduates of the University of Miami and have been members of the school of music faculty of that institution for several years. Their lectures will be given in the Spanish language.

The SCHOOL MUSICIAN will publish a series of articles, authorized by these two professors, telling of their experiences, and findings, during their South American tour. They will be carrying numerous pictures of school bands, orchestras, choruses, ensembles, and soloists, furnished by The SCHOOL MUSICIAN files, to show South American people during their lectures.



Mr. Jim McMurray of McMurray Music, St. Louis, Mo. is pictured above with Mr. Rolf Lee, Instrumental Music Director of the Lutheran Association of Higher Education, St. Louis, Mo. They both, are very well satisfied with Mr. Lee's new set of Slingerland #402 "Supreme" (formerly the "Olympic") Tympani (with the pedal that doesn't slip). (Adv.)

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THE CLARINET CORNER

(Continued from page 20)

all registers. We did not do enough work in intonation to warrant any remarks. Control seemed to be outstanding.

The efforts of such companies as Selmer and LeBlanc are to be commended. Rather than resisting change or merely defying tradition, these companies have courageously moved forward through constant experimentation and evaluation.

* * *

The Output of Wallace R. Tenney Part IV Practical Articles

In the October, 1952 issue of Woodwinds appeared "A Bibliography of Clarinet Methods." Here, Mr. Tenney offered a list of important studies written (or edited) since 1930. Giampieri's many works are listed besides his editions of Klose, Cavallini, and Gambaro. I do not recall whether this list was ever extended.

The article, *On Making Clarinet Reeds*, appeared in the 1948 issue of Symphony. Mr. Tenney discussed the need for making reeds, the best sources of cane, and the essential steps in the process. The author maintained his trait of offering authoritative information in a highly concise manner.

A most interesting series, *Pictorial Clarinet Fingerings*, was initiated in the December, 1951 issue of Woodwinds; it continued, I believe well into the 1953 issues. The basic work on the project was done by Mr. Tenney with additions from a number of noted clarinetists.

In the *Impeccable Staccato* Mr. Tenney discussed the knotty problem of tonguing. The French method, he stated, favored the tip of the tongue in starting the tone while another suggested placing the tongue one-eighth of an inch from the tip. Lightness of stroke and tone quality were important factors here. Mr. Tenney ended his article by suggesting the Klose-Aumont 30 Etudes for practice in tonguing.

Next month we continue with the articles and begin the editions.

New Music Reviews

Scherzo for B_b Clarinet and Piano, by H. Owen Reed, Mills, \$1.00, 1959.

Dr. Reed's new work for band, *Renaissance*, is discussed in the Band Lab. On the faculty at Michigan State, Dr. Reed has written an interesting work for clarinet. Dedicated to Keith Stein, of the same faculty, the music is vibrant in its rhythm and harmonic content. Basically, the solo is cast in an ABA form. The exciting first part, consisting of alternating measures of 6/8 and 2/4, gives way to a 4/4 memo mosso in which the solo instrument plays long phrases in the chalumeau. The interplay between the piano and clarinet is interesting. The solo is worth the effort of the student seeking Grade 4-5 material. Most challenging here is the rhythmic element.

Largo and Allegro for Bass Clarinet and Piano, by Pietro Boni, trans. by H. Voxman, Rubank, .75, 1959.

The need for decent bass clarinet solo material in the medium grades has been voiced often in these columns. The bass clarinet deserves a better fate than "educational" solos (which often do not educate), or weak transcriptions. Mr. Voxman's arrangement is an excellent one; it represents the type of material sorely needed by the youngster. The two movements are not technical; both are in 3/4 and in G minor. Full advantage is taken of the rich low register; only a very few notes are offered in the second register. For the student making the transition from Grade 2 to 3 literature, here is a welcome choice.

Frolic for B_b Clarinet Quartet, David Kaplan, Sam Fox, parts and score 1.50, 1960.

The music was written for the publisher's woodwind ensemble series. The number represents an attempt to write suitable music for the young group utilizing some of today's harmonic vocabulary. The quartet is an Allegretto 2/4 in concert B_b. The upper ranges are restricted to C³; the fourth clarinet plays entirely in the low register. Solo passages exist for the second and fourth parts. Though there are a few passages in the break, some accidentals, and a few sixteenths, the technique is only moderate. This relatively short work lies probably in the Grade 2 plus calibre.

Serenade Impromptu for B_b Clarinet Trio and Piano, by Clair W. Johnson, Rubank, .90, 1959.

The style is homophonic throughout. In E_b and A_b, this 3/4 number is in two parts. The second part with its slight tonguing offers some contrast to

(Turn to page 66)

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THE BRASS WORKSHOP

(Continued from page 14)

turn the crook itself into a V! Take it to a repairman. If, however, you have been successful, clean the slide, lubricate it and work it across its length several times to spread the lubricant thoroughly.

New Brass Music

Concertante, by Harold L. Walters, for tuba (Bb only) and piano, published by Rubank, Inc., \$1.00.

Concertante is an excellent tuba solo, suitable for recital or contest performance. It was written for the better high school player and is more effective. Mr. Walters is an artistic player as well as a writer and has used the resources of the instrument admirably. No exceptional demands are made and the accompaniment is pianistic though not difficult. Recommended.

Fun With Scales, by David Gornston and Ben Paisner, for trumpet-cornet, trombone-baritone and tuba, published by Leeds Music Corp., \$2.00.

Fun with Scales is just what the title implies. The books in both treble and bass clefs can be used for group as well as individual instruction. The incorporation of different rhythms, dynamics and phrasing problems presents the use of scales as they are found in music. This book should make technical growth more palatable to the young player. Recommended.

Melody Duets, (Book 2), by C. C. Cori, for trombone or baritone, published by David Gornston Music Co., \$1.00.

Duets are valuable for developing interdependence, matching tonal quality, uniformity of phrasing and style, dynamics and balance as well as skill in playing either part. These duets are written for comfortable register and variety of styles, periods, keys, etc. They are enjoyable to play and aimed at moderately developed players. Very Worthwhile.

Horizons, by Milton Dieterich, for brass quintet, published by Rubank, Inc., Score and parts \$1.25.

The third voice can be handled by either the french horn or the trombone. This is an excellent study for tone, intonation, phrasing and rhythm, (Lento rhythms being much more difficult to gain precision than bright tempi). *Horizons* is appropriate to the young high school brass ensemble and is not technical or complicated.

Chanty, by Ernest Bloch, transcribed by R. W. Landes, for brass sextet, published by G. Schirmer, score and parts, \$2.00.

Here is a very interesting and attractive brass sextet. The first cornet part carries the melodic line all the way and the other five parts are purely supporting accompaniment. The ranges are comfortable and it is well suited to brass performance. Not difficult.

Academica - Old Student Songs, by Francis Findlay, for brass septet or large brass choir, published by Cundy-Bettoney Co., Inc., Score and parts, \$2.50.

The songs: Pledge, Fox Song and Gaudeamus Igitur are set in the style of Johannes Brahms' Academic Festival Overture. The parts are not difficult and they represent excellent train-

ing material for the young brass group. The parts can be used with considerable versatility in terms of the instrumentation. Missing parts can be, if necessary, supplied by the piano part provided. This is very fine material for the young junior brass group. Recommended.

Prayer (Hansel and Gretel), by E. Humperdinck, arranged by Francis Findlay, for brass septet or large brass choir, published by Cundy-Bettoney

(Continued on page 62)

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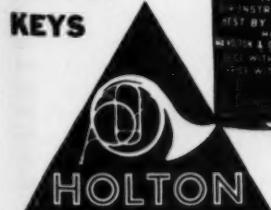
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W. T. Armstrong Co., Inc., Elkhart, Ind.

FLUTE QUESTIONS

(Continued from page 18)

ly. This French model has the *offset* G key, however, and *not* the straight line keys which the original French models had. There seems to be no particular reason for a straight line up of keys with an open hole flute. It seems to me that it only makes it harder to cover the hole and that extra half inch or so of stretch doesn't improve the hand position. If you decide to order an open hole flute, it is suggested you examine the *offset* keys before you purchase.

Reviews

The Flutists' Showcase, recording of classic and modern repertory for solo flute and flutes in ensembles. Recorded under supervision of Artley, Inc., distributed by Conn Corp., Educational Services Dept., Elkhart, Indiana, \$4.95, Golden Crest Records, Inc.

Here is a recording that every school should have available for its flute players. The recording was directed by Frederick Wilkins of Artley, Inc., and includes such well-known flutists as Frances Blaisdell, Harry Moskovitz, Murray Panitz, and James Pellerite, with pianist Moreland Kortkamp.

The selections include solos, trios and quartets. The solo played by James Pellerite is *Soliloquy* for solo flute by Livingston Gearhart, published by Shawnee Press. Frederick Wilkins plays *The Swiss Shepherd* by Morlacchi and arranged by Wilkins for E flat flute and piano. It is published by Carl Fischer and G. Ricordi.

The trios include the following:

Scherzino by Anderson, arranged by Harold Walters, published by Rubank, Inc. Three flutes in C and piano. Grade IV.

Intermezzo by Livingston Gearhart, published by Shawnee Press. Three flutes in C. Grade III.

Danse of the Mirlitons by Tschaikowsky-Hummel, published by Rubank. Three flutes in C and piano. Grade IV.

Flight of the Bumble Bee by Rimsky-Korsakof-Walters, published by Rubank. Three flutes in C and piano. Grade VI.

Canon by Purcell-Gearhart. Published by Shawnee Press. Two flutes in C and alto flute in G. Grade IV.

The quartets include the following:

Sursum Corda by Max Raigh, published by Shawnee Press. Four flutes in C. Grade III.

Grand Quartet in E Minor by Kuhau-Andraud, published by Southern Music Co. Four flutes in C. Grade VI.

Pavane by Ravel-Gearhart, published by Shawnee Press. Four flutes in C. Grade III.

Quintet by Turecheck, published by Witmark and Sons. Four flutes in C with piano. Grade V.

This is an excellent recording but it seemed to this listener that with such a distinguished group of musicians, the ensemble could have been better. Since it is the only one of its kind available, better get it.

Trio in G Minor by Leroy Ostransky, for flute, oboe, and B flat clarinet with score, published by Rubank, Inc., \$2.25.

This trio is in three movements. The Allegro Moderato is of medium difficulty. It comprises many running 16th notes and will require good, clean articulation. The second movement is Andante and will be good material for teaching phrasing. The third movement is Allegro Vivace with some staccato 16th notes. This is an excellent trio for precision ensemble. All movements are short. In general about a grade IV difficulty.

Brass Workshop

(Continued from page 61)

Co., Inc., Score and parts, \$2.00.

Prayer is playable with a quartet, most effective as a quintet with the tuba, or with the large brass choir. This is again excellent music for the junior group and is highly recommended. It is the second of a new series of three publications for the junior brass group. The essence of the music has not been sacrificed in any way.

Triumphal March (Aida) by G. Verdi, arranged by Francis Findlay, for brass septet or large brass choir, published by Cundy-Bettoney Co., Inc., Score and parts \$2.50.

This work can be performed by two trumpets and piano, however the arranger recommends the septet for the most effective presentation. This is again excellent training material from fine literature, well arranged and most suitable for the young brass players. The above series of three publications are to this writer the very finest of materials which can inculcate of young players into the exciting world of good music and both the arranged Mr. Findlay, and the publishers are to be commended for bringing out these badly needed additions to the repertoire for the brass groups. Highly recommended.

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Drum Major

(Continued from page 58)

The Irish Guards: by Griff O'Neil

Griff O'Neil's Irish Guards from the Lower Rio Grande Valley of Texas are the 1959 NBTA National Twirling Corps Champions. Organized only a year and a half ago, this Texas corps has consistently been a winner and recipient of wide acclaim and recognition across the country. Griff O'Neil, 19 year old director of the corps, attributes the many achievements and fine showing of the group to the fact that not only are teamwork and strict discipline stressed and performed to the fullest degree, but there are many other rewards to be received from an organization such as this: character-building, sportsmanship, friendships, poise, travel, etc.

To mention some honors the Irish Guards have received are: two consecutive State Corps Championships, second in 1958 National Contest, first in 1959 National Corps Championship Contest (and winners of the best marching and the best twirling corps awards for 1959), invitations to the SS Admiral Showboat in St. Louis, Mo., Mardi Gras Parade, and Quana Rama Festival in Wisconsin. Since their existence, the Irish Guards have traveled about 15,000 miles for various performances and competitive events.

The Irish Guards are not sponsored by any organization; therefore, fulfilling the idea of teamwork and unity, this group raises all its money. The Parents' Organization helps tremendously with the financial projects, the making of corps uniforms (which must keep with their Irish-Texas theme and colors of green and white), and many

other items. Finances, which always are of great concern to any corps, have been met by having money-making projects each month, and then many merchants and businessmen have made donations to the active corps. Committees made up of parents and the members such as the costume, financial, travel arrangement, publicity, and many other committees are set up so as to have a smoother, more unified organization. This has proven not only to be extremely successful, but has instilled better relations with the members, their parents, and the communities in which they live.

The Irish Guards have two drum majorettes to lead and appear before them, each having equal rank but different duties. Also, included in the corps, are a superb drum section, with a very fine drum instructor, and a very sharp color guard line. The members elect new officers each six months and each officer has specific duties and obligations to perform. Although Griff O'Neil's Irish Guards have now retired from competition, they have even bigger plans in the making as a show group, which they hope will be as successful as the ones during their competitive career.

The End

Violins Should Sing

(Continued from page 47)

To me, violin music depends on beautiful tones, musically arranged with an accent on *espressivo*. And that probably dates me forevermore. Somewhere I've got a recording of Elman playing Schubert's "Ave Maria." Excuse me, please?

The End



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Audio-Visual Aids

(Continued from page 22)

the rhythm. In the first *Adagio*, the melody is played with accompanying strings. The second *Allegro* is in strict rhythm with the violin dominating the movement, challenged in duets with oboe and horns. The finale is made up of a "Menuetto and Polacca".

"Concerto No. 2 in F Major." Willem Groot, Trumpet; Hubert Barwahser, Flute; Haakon Stotijn, Oboe; Szymon Goldberg, Violin.



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The addition of the trumpet is noteworthy. It is used in the high or "clarino" register adding a striking color effect to the concerto. The trumpet sound, makes this concerto particularly distinctive and charming.

Concerto No. 3 in G Major: This "concert symphony" is in two movements, Allegro and Adagio.

Bach beautifully performed with excellent fidelity and production. Justice to the great master of instrumental music.

"The Mannheim School." *The New Art Wind Quintet* (Murray Panitz, flute; Melvin Kaplan, oboe; Aldo Simonelli, clarinet; Tina di Dario, bassoon; Robert Taylor, french horn. One 12 inch hi fi disc. *Classic Editions*, 719 Tenth Avenue, N. Y. 19, \$1.98.

Contents: Stamitz: "Blaserquartet, Op. 8, No. 2; Mozart: "Cassazione, in E flat; Danzi: Blaserquintet, Op. 67, No. 1; Reicha: Blaserquintet, Op. 88, No. 2.

Musicians gathered at the court of the Elector Palatine in Mannheim, Austria, during the beginning of the 18th century. These musicians were later known as the Mannheim School. One of the forms, developed by the composers, was the "Sonata Allegro." It was used in practically every work they wrote. They also helped to increase interest in the "Sonata" by adding a fourth contrasting movement, the "Menuet", and inaugurated the idea of changing mood abruptly

within a single movement. Their whole approach toward writing was directed away from the "basso continuo" and fugal conceptions of the Baroque period and toward a lighter, more popular style, employing a more flexible and flowing melodic line.

The "New Art Wind Quintet" was organized in the fall of 1947 with the specific desire to further the appreciation and understanding of woodwind chamber music in America.

The clarinet part in the "Blaserquartet" was originally scored for viola. The work is abundant with charm and delicate melodic structure which represents the Mannheim School.

Although Mozart was not an actual member of the School, was greatly impressed by them and visited Mannheim in his early twenties and much of his early composition is, therefore, directly influenced by them. The "Cassation in E Flat" was discovered in 1910. The work contains a movement in sonata form, two dance movements, an expressive slow movement and a dazzling Rondo Finale.

The "Blaserquintet" is one of the earliest known compositions for the woodwind quintet. The Reicha work is a fine example of the pieces extremely successful and popular and created a sensation throughout Europe later in the century. Highly recommended.

"Hands Across the Sea." *Eastman Wind Ensemble* conducted by Frederick Fennell. One 12 inch LP disc *Mercury MG 50207* \$3.98 or Stereo *SR 90207* \$5.98.

Contents: "Hands Across the Sea" by Sousa; "Inglesina" by Delle Cese; "Knightsbridge March" by Eric Coates; "Old Comrades" by Tieke; "Father of Victory" by Ganne; "Valdres March" by Hansen; "Golden Ear" by San Miguel; and "March, Op 99" by Prokofiev.

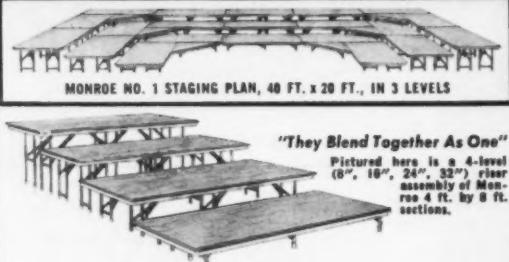
This Eastman disc offers a wide variety and yet it gives military band music of a first class nature. The selection of numbers is interesting and the performance is excellent. The stereo disc adds much to this particular recording. Highly recommended.

"Holy, Holy, Holy." *Roger Wagner Chorale and the Capitol Symphony Orchestra* directed by Roger Wagner. One 12 inch *Capitol Disc Number P 8498* \$4.98 or Stereo *SP 8498* \$5.98.

Contents: "Ave Maria" (Bach-Gounod); "Onward Christian Soldiers"; "St. John Passion-Finale" (Bach); "Swing Low, Sweet Chariot"; "Jesu, Joy of Man's Desiring" (Bach); "Nobody Knows the Trouble I've Seen"; "Holy, Holy, Holy" (Dykes); "The Ro-

(Turn to page 66)

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Our Ensemble Is A Band-Orchestra-Chorus

(Continued from page 35)

students to nothing but worthwhile music, using his own interpretive powers to bring out the printed page, which will afford his musicians their greatest musical enjoyment—a desire to be excellent!

* * *

Here is a short history of the Cash-ton High School Music Dept.

77 pc. Class A Band—Consecutive Div. I Awards in Concert and sight-reading for 9 years. Won the Governor's Trophy at Milwaukee in 1958—Outstanding Band.

This band with its 50 pc. orchestra and 60 voice a cappella choir performed at the 1959 Mid-Winter Clinic at Madison, Wis.

The band also performed in 1953 at the above clinic.

The Class B Orchestra with 27 strings—consecutive Div. I—8 yrs.

The Chorus was invited by Prof. Dale Gilbert of the University of Wisconsin Vocal Dept. to appear at the 1960 Clinic in Madison, for the chorus' outstanding performance at the District Festival held in LaCrosse in May, 1959.

The chorus is now preparing for an appearance at Wisconsin State College, La Crosse, where it will be conducted by Dr. Bernard Westlund of the Milton College Vocal Dept. in a clinic for area teachers.

A selected group from the Chorus singing in Class A, has received 1st Div. Awards consecutively since 1954, as a G. G. Club.

The Junior band is composed of 40 grade students and 10 H. S. It performs in Class D.

The End

About the Author:

Majored in Public School Music with a degree from U. of Wis.

Played with Madison Symphony and Univ. Symphony 4 yrs. Church.

Played bass horn with Univ. Band-Dvorak.

Conducted Church Choir here.

Played for many years with stage and hotel bands.

Played my way through college with a Dixie Band—Guitar.

Six of my students and myself travel to La Crosse each week where we play in the Symphony.

Am happily married for 33 years and have 4 children, a son in the Air Force, career man, a married daughter, a daughter in Nurses Training, a daughter in college.

Hobbies: Composing and arranging music, gardening.

School and Military Music

(Continued from page 39)

steadily from a modest 350 in 1955 to the 600 figure set in the past two years. In 1956, it was decided to place a strong emphasis on only one family of instruments each year, beginning with percussion. Don Gillis and Frederick Fennell headed the list of guest clinicians in 1956.

In 1957 the services of Alfred Reed and James Neilson were secured as the emphasis turned to the brass family, and in 1958, Paul Yoder, Bernard Fitzgerald, and Art Dedrick shared the lecture platform and podium with outstanding woodwind instrumentalists of the Armed Forces.

As the cycle returned to percussion in 1959, Phil Grant was presented to give clinics in this field, and the "Airmen of Note" (United States Air Force Dance Band) presented their talents along with concerts by the U. S. Naval Academy Band under LCDR M. E. Corrick, USN and the U. S. Naval Academy Band.

The U. S. Naval School of Music, located at the U. S. Naval Station in Anacostia, D. C., serves as a training school for over 500 sailors, soldiers, and marines annually. It stands as a fine example of interservice cooperation in that the staff and student body are drawn from the U. S. Navy, U. S. Army, and U. S. Marine Corps, working harmoniously in the joint effort of supplying skilled musicians to fill the ranks of over 160 military bands throughout the world.

In citing the philosophy behind presenting a clinic such as the All Eastern Band and Instrumental Clinic, the Officer in Charge, LT O. L. McMillan, has said, "We recognize our dependence on the school music educator in providing the necessary basic musical knowledge and skill which each of our students must possess before entering this school. The training of a military musician does not take place in a few months. It begins in the elementary or secondary school at the hands of a dedicated and informed music instructor, and can only, at best, be accomplished here in a continuation and intensification of the training received before entering the service. In a word, we know that a good public school music program will provide us with better qualified students, enabling us to raise the ability level of our graduates and, in the end, improve the musicianship of all U. S. Navy Bands".

Though the 1960 Clinic is barely over, plans are already in progress for an even better one early in 1961.

Jack Wainwright

(Continued from page 40)

lin. Mrs. Wainwright also taught music at the Wainwright studios in Ohio and Indiana, and was herself a composer and symphony violinist. A daughter, now Mrs. R. Alan Palmer, was a concert harpist, known professionally as Lynne Wainwright.

A believer in music as an adjunctive therapy in the rebuilding of lives, Jack has since received acclaim for his pioneering work as organizer, benefactor and director of the Inmates' Band at the Indiana State Prison, Michigan City. Jack was Joint Representative to the Indiana Legislature from Steuben and LaGrange Counties and as such served on the Committee of Penal Reforms for the Indiana Department of Correction. Other bands were organized at Indiana penal and correctional institutions, all through the efforts of Jack, who had the full cooperation of the Indiana Department of Correction.

Although many members of the prison band of 50 musicians were serving long terms, yet Jack took this band on 17 different tours without a single incidence of trouble. After every tour Jack returned to the prison and other correctional institutions, repeatedly bringing instruments and working with the inmates. Only recently he had secured 18 pianos which he delivered to the state institutions and which were used and on which instructions were given to inmates. Piano and band instrument repair courses were offered inmates, again through the efforts of Jack.

He gave generously of his time to various organizations, acting frequently as guest conductor. One week before he became ill, he directed a benefit minstrel for service organizations, after which he was hospitalized until a few days before his death. At the time of death he was serving his fourth term in the Indiana State Legislature and was on the committee for Penal and Reformatory Institutions.

Attending the funeral in LaGrange, Indiana were musicians, educators, legislators, civic and business leaders with whom Jack had worked throughout these many years. Also present were Indiana officials who worked with him in the rehabilitation of prisoners through music.

Floral tributes and messages came from countless numbers who had known and worked with Jack, and from those who had benefitted by his guidance and counsel.

Another one of our great pioneers of school bands and orchestras is gone.

(Turn to page 66)

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Answers to SM Puzzle

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1. April
3. Dance
5. Corresponds
6. Familiarity

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2. Lead
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FOR SALE: SIXTY-FIVE BAND UNIFORMS with purple coats and grey trousers with gold trim — \$10.00 each. Directors uniform in grey and 4 gold and 3 purple majorettes uniforms — \$5.00 each. Please contact Band Director or Superintendent of schools, Carizzo Springs, Texas.

MAJORETTE UNIFORMS FOR SALE: Twelve white wool whipcord with red and black braid trim. Six with white skirts; six with black skirts. Excellent condition, used only two seasons. Twelve white shako hats. Write or call J. Robert Schlatter, North Central High School, 8401 Westfield Blvd., Indianapolis 20, Indiana.

FOR SALE: TWO SETS USED BAND UNIFORMS, complete, military style with Pershing caps, 49 blue and gray, 94 red. Good condition. \$8.00 per uniform. Sample on request. Write Walter L. Naiman, Covina Union High School District, P.O. Box 231, Covina, California.

FOR SALE: SET OF GOOD USED SCHOOL band uniforms. Black woolen whipcord trimmed in red and a little gold. Write, Highland Community Schools, Highland, Illinois.

Clarinet Corner

(Continued from page 60)

the legato quality of the first. The harmonic vocabulary is traditional, the ranges are conservative, and the technique is not demanding. Grade 2.

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Audio-Visual Aids

(Continued from page 64)

sary" (Nevin) "The Holy City" (Adam). This is an example of fine choral singing. Many school groups will find this album helpful as an example for programs they may be planning. Performed with devout but spirited reverence. This album of religious singing will be timely for the Easter season. The stereo record does much for the total quality. Highly Recommended.

Jack Wainwright

(Continued from page 65)

Although he will be missed, yet the foundation which he helped in such a large measure to build, will never be forgotten and his, and other pioneers' objectives should never be forsaken.

Editor's Note . . . It was my pleasure to have played in the Summer band, at Camp Wainwright in 1926, and was a member of Jack's Camp Faculty in 1935 . . . Forrest L. McAllister.



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